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ABSTRACT

These instructional materials on Japanese Americans for elementary students were developed through the K.E.Y.S. project (Knowledge of English Yields Success). Information is included on early immigrants, their historical and cultural background, and current problems of Japanese Americans. Resource guides describe the purpose of the unit, how to use the guide and instructional materials, traditional and modified customs, and suggested activities. Resource guides include: "Children's Day, Teacher's Resource Guide for Poster"; "Children's Day with Ichiro, Teacher's Resource Guide for Booklet"; "Girls' Day with Amy, Teacher's Resource Guide for Booklet"; "Isamu, Teacher's Resource Guide for Booklet"; and "Shoogatsu, Teacher's Resource Guide." Activity units list concepts and/or skills involved, materials, procedure, suggested activities, and additional information. Activity units are on: Daruma (Wish Fulfillment Doll), Hagoita and Hane (Battledore and Shuttlecock) Jingle Bells (Japanese), Kabuto (Warrior Helmet), Koi Nobori (Carp Banner), Koi Nobori (Carp Banner Paperfold), Koi Nobori song, Mochi (Sweet Rice Cake), Momo no Hana (Peach Blossoms), Nigiri (Rice Balls), Ohinasama (Emperor and Empress Dolls), Okasame Mochi (Layered Rice Cakes), Sakura Mochi (Cherry Blossom Rice Cake), Shibori (Tie and Dye), Teru Teru Boozu (Sunshine Doll), and Ume (Flowering Plum). (SW)

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JAPANESE AMERICANS

K.E.Y.S. PROJECT

(KNOWLEDGE OF ENGLISH YIELDS SUCCESS)

LOS ANGELES CITY SCHOOLS

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JAPANESE AMERICANS

HISTORY AND EARLY IMMIGRANTS

For hundreds of years prior to 1853, Japan was an insular country that permitted no foreigners to enter, nor did it allow Japanese to leave the country. In 1853, however, an American naval officer, Commodore Matthew C. Perry, with his "iron ships," persuaded the Japanese to open their ports to American traders. In 1868, Emperor Meiji became the ruler of Japan and set the nation on its road to modernization by sending Japanese throughout the world to learn the ways of the West.[1]

With modernization, the Japanese population shifted to urban centers. Modernization also brought about an increase in population in a land where only 14 per cent of the terrain is suitable for farming. The new industries then required raw materials and fuel, which severely taxed the country's natural resources. The necessity for raw materials soon led to a series of wars with China and Russia; successes then served to strengthen the power of the military faction in Japan.[2]

Many factors led to the emigration of Japanese to other countries. Among these were the rising militarism, economic pressures created by the growing population, opposition to the modernization of Japan, and natural catastrophes in some areas. The expansion of trade created a new awareness of opportunties elsewhere.[3]

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[1]Noel L. Leathers, The Japanese in America (Minneapolis: Lerner Publications Company, 1967), p. 7.

[2]Ibid., p. 8.

[3]Ibid.

HISTORY AND EARLY IMMIGRANTS (cont.)

The practice of primogeniture, whereby all rights of inheritance were given to the first-born son, also encouraged Japanese to emigrate.

As these forces gathered momentum, the United States Congress passed the Exclusion Act of 1882, prohibiting the immigration of Chinese laborers and creating a labor vacuum. In 1885, the Japanese government passed laws allowing Japanese to emigrate. At that time, there were only about 150 Japanese immigrants in the United States. By 1900, the number had increased to more than 12,000, mostly as the result of recruitment by labor contractors of men between 20 and 40 years of age to work in agriculture.[4]

Many of these young men desired to marry and have families, but lacked the funds to travel to and from Japan. Therefore, a practice known as *shashin kekkon*, or picture marriage, became popular. A man was married by proxy to a young woman in Japan, who later joined her new husband in America.[5] Many Americans thought this a barbaric practice. Actually, proxy marriages were often to fiancees who had been left behind. Many marriages were and still are arranged by *nakoodo* or *baishakunin* (go-betweens). The use of *nakoodo* is traditional even when a couple marry for mutual love. However, the majority culture increased its criticism, and the Japanese government ceased to issue passports to these new brides in 1920.[6] This, together with anti-miscegenation laws, effectively served to curb the growth of Japanese American families for a time.

Many Japanese immigrants became proficient farmers, using and developing less desirable land. By 1920, Japanese farmers were producing nearly 13 per

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[4]Ibid., p. 12.

[5]Ibid., p. 16.

[6]Ibid.

HISTORY AND EARLY IMMIGRANTS (cont.)

cent of the total agriculture product in California, although they were less than 2 per cent of the population. Other fields in which the Japanese contributed included the fishing industry, wholesale produce markets, and small businesses.[7]

Despite the numerous contributions they made, foreign-born Japanese were not eligible by law to own land nor to become citizens of the United States until after World War II. The history of racial discrimination against Japanese people began in the early 1900's, when the labor movement in California succeeded in reducing the number of Japanese passports issued to emigrants.[8] The success of the Japanese in the Russo-Japanese war alarmed those who felt threatened by the influx of Japanese; spurred by the writings in the San Francisco Chronicle, a movement began in favor of a law prohibiting Japanese immigration. In 1906, the San Francisco School Board attempted to segregate Japanese school children. Finally, in 1908, the Japanese government voluntarily agreed to restrict emigration by what became known as "The Gentleman's Agreement." In 1913, the California legislature passed the Alien Land Act, prohibiting Japanese from owning land; the leasing of land was limited to three years. By 1920, the right to lease land was revoked.[9] Finally, in 1924, Congress enacted the Exclusion Act of 1924, which stopped all immigration from Japan and reaffirmed a statute making all foreign-born Japanese ineligible for citizenship.[10]

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[7]Ibid., pp. 18-21.

[8]Ibid., p. 29.

[9]Ibid., p. 34.

[10]Lloyd Inui and Franklin Odo, Asian American Experience, Syllabus, Asian American Studies Program (Long Beach: California State University, 1974), p. 20.

HISTORY AND EARLY IMMIGRANTS (cont.)

The invasion by Japan of Manchuria in 1931 and of China in 1937 continued to raise anti-Japanese American sentiment. The attack on Pearl Harbor and the United States declaration of war brought about the culmination of years of discrimination with the issuance of Executive Order No. 9066 on February 19, 1942, when President Franklin Roosevelt ordered more than 105,000 Japanese Americans living on the West Coast into concentration camps in several remote locations. More than two-thirds of these people were American citizens.[11] Economic losses amounted to more than $400 million, not including the loss of anticipated earnings during the period of incarceration. The Evacuations Claims Act of 1948 eventually indemnified claimants at the rate of 10 per cent of tangible losses.[12] After three years or more of internment, internees were allowed to leave, to begin to build a new life in a period that is felt by many Japanese Americans to have been equally trying.

The passage of the McCarran-Walter Immigration and Naturalization Act extended token immigration quotas to Asian nations in 1952.[13]

After the war, most Japanese Americans returned to their former locations, but many chose to leave for other parts of the United States. According to the 1970 census, approximately 60 per cent of the total population of Japanese Americans lived on the West Coast. There were 588,324 persons of Japanese ancestry living in the United States at that time.[14]

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[11]Leathers, op. cit., p. 42.

[12]Michi Weglyn, Years of Infamy (New York: William Morrow and Co., Inc., 1976), pp. 274-277.

[13]California Advisory Committee to the U. S. Commission on Civil Rights, Asian and Pacific Peoples: A Case of Mistaken Identity (Washington, D. C.: U. S. Government Printing Office, 1975), p. 56.

[14]Ibid., p. 157.

CULTURAL INFORMATION

A student with a Japanese cultural background may be a part of many marginal groups, depending on the student's generation, orientation, and recency of immigration.[15]

- Immigrant Japanese are called *Issei*, or first generation.
- Members of the first generation of Japanese Americans born to immigrant Japanese are called *Nisei*, or second generation. Most *Nisei* now are middle-aged or older and still maintain many Japanese customs, usually in modified forms.
- Children of *Nisei* are called *Sansei*, or third generation, followed by *Yonsei*, or fourth generation. The influences of Japanese culture wane partly as the result of frequent identity crises, suffered by young persons who feel American but are looked upon by their peers as Japanese, due to physical traits.
- Japanese Americans born in America but who were sent to Japan for part or all of their education and who subsequently returned to America are called *Kibei*, or Returned-to-America Japanese. *Kibei* have retained more of Japanese culture, and this may be reflected in children of *Kibei*.
- Many Japanese Americans from Hawaii have resettled in the mainland United States. In Hawaii, they comprise the largest ethnic group. But here, where Japanese Americans are a small minority of the population, the Hawaiian Japanese Americans are a closely knit group.

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[15]Harry H. L. Kitano, Japanese Americans--The Evolution of a Subculture (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1969), pp. 7-9, 138-142.

CULTURAL INFORMATION (cont.)

They seem to be more closely oriented to traditional Japanese culture than most mainland Japanese Americans.[16]

- Japanese who are residing in the United States for a limited time and who are connected with Japanese commercial firms are called *Shoosha* Japanese, or foreign trading company Japanese. The children of these families are under great pressure to adapt to American culture and to learn English while at the same time maintaining native Japanese standards of learning. The children usually attend Japanese schools after regular school hours.[17]

Although there are various subgroups of Japanese Americans, some cultural traits have persisted in most such groups, albeit in modified forms that depend upon the degree of acculturation which has taken place. Japanese culture places more value on harmonious relationships as opposed to the American concept of the rugged individualist. Japanese norms emphasize *on* and *giri*, or obligation and duty, conformity and obedience.[18] Some ramifications of these concepts in students are as follows:

- In order to preserve harmony, students may not challenge actions they feel may be unjust or unfair. This concept of *shikata ga nai*, or can't be helped, is related to passivity, or the Japanese orientation toward fatalism.[19]

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[16]Ibid.

[17]Statement by Akira Nakamura, Principal of East-West Language School, personal interview, March 15, 1976.

[18]Kitano, op. cit., p. 103.

[19]Kitano, op. cit., p. 108.

CULTURAL INFORMATION (cont.)

- Students may accept an unjust action because the conflict may not be worth the expense of losing harmony; the concept of *makete katsu* is translated as win by losing.
- *Gaman*, or enduring and persevering with self-control, is instilled in children from an early age. This internalization or suppression of emotions is often misunderstood as indifference.
- Because of the hierarchical structure of Japanese culture, deference and obsequiousness are expected behavioral patterns. This results in very modest behavior when among one's superiors or those of a majority culture.
- Related to modest behavior is *enryoo*, or being reserved, refraining, and "standing on ceremony." The negative aspects of this syndrome result in the inscrutable face and the noncommittal answer so frustrating to non-Asians. *Enryoo* often manifests itself when a member of a Japanese minority group interacts with a person of a majority culture.[20]
- Another cultural trait is called *amae*, or dependency upon and presuming upon the affections of people close to one. It connotes a kind of longing for dependency, which is cultivated by adults as well as children in their relationships with seniors, colleagues, and superiors. [21]

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[20]Kitano, op. cit., pp. 107-109.

[21]Statement by Takashi Yamaguchi, M.D. Dept. of Neuropsychiatry, Nihon University School of Medicine, Tokyo, Japan, at Asilomar Japanese American Conference, August 1-3, 1975.

CULTURAL INFORMATION (cont.)

Japanese Americans often appeal to ethnic identity as a form of social control. Childhood disciplinary tactics include the concept of *haji*, or shame, reinforced by the onus of bringing disgrace to the family as well as to themselves. It is an effective tactic because of the high visibility of the Japanese American. This practice often leads to *hazukashii*, a shy type of behavior which is often viewed as desirable, especially for girls. These influences result in a lack of aggressiveness and a high degree of dependency. These and other cultural traits may combine and cause a student to nod his/her head in agreement although he/she may not agree with, or comprehend, what a teacher has said; in effect, the student is saying, "I don't wish to cause you or myself embarrassment or trouble by disagreeing."[22]

The following additional cultural information may be helpful to the classroom teacher:

- Self-praise is considered to be in very poor taste, and modesty is valued to the point of frustration on the part of non-Japanese who encounter it. The parent often underrates the student's achievements because of this concept of self-devaluation. This information may have implications for the interpretation of parental evaluations.
- A young child is raised in a permissive manner at home, but behavior norms for home and outside the home are usually quite different. The child is expected to behave in a more disciplined manner outside the home.

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[22]Kitano, op. cit., p. 104.

CULTURAL INFORMATION (cont.)

- A boy may receive preferential treatment from his parents; parents may expect more achievement from a son than from a daughter and may expend more effort to these ends.
- The eldest son is usually under greater parental pressure for achievement because he is expected to carry on the family obligations.
- Gift-opening in front of the giver is considered impolite unless the giver invites the recipient to do so. The attitude is that any gift given may not be worthy of the recipient and the giver must be saved from the embarrassment.
- Japanese children are more conditioned than others toward nonverbal communication and can sit together comfortably without verbalizing.[23]

The school experience in Japan differs from that in the United States in many ways, including methodology and philosophy. Schools in Japan reflect a monocultural environment with very large classes, necessitating more emphasis on performance as part of a group rather than on an individual basis. Some specific ways in which schools in Japan differ from ours are as follows:

- The Japanese school year begins on April 1 and ends on March 31 of following year; Elementary, Lower Secondary, and Upper Secondary Schools usually have three terms annually--April to July, September to December, and January to March, with recesses between each term.
- While less structured teaching methods have been implemented in some selected experimental schools, Japanese schools are generally more

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[23]"Expert Tells What Makes the Japanese Click," in Kashu Mainichi (Los Angeles), August 27, 1975.

CULTURAL INFORMATION (cont.)

structured than American schools. Most lessons are teacher-directed, whole-group experiences.

- The teacher is an authoritarian figure and has much prestige; because of this status and other social controls, younger students are not likely to challenge the teacher.
- "New math" is beginning to be introduced in elementary schools, but the major emphasis is still on *suugaku*, or mathematics.
- Homework is an expected part of schoolwork from very early grades.
- Physical education places much emphasis on physical fitness and body calisthenics.
- Music is taught formally, using inexpensive instruments.
- Reading and writing instruction begin officially in Grade 1, but the trend is to start earlier. Many Kindergarten children can read and write *hiragana*, the phonetic system of Japanese writing.
- Kindergarten, called *yoochien*, though not compulsory, begins at the age of three; children may already have had three years of school experience before entering school in first grade.
- Ethical doctrine is taught as a formal subject from the first grade.
- English is an elective subject in *Chuugakkoo*, or Middle School (Junior High); it is taught in a formal manner not conducive to the acquirement of conversational skills.
- Students are divided, or "tracked," into different specialized schools by personal preference and examination.
- Elementary schools are called *Shoogakkoo*.
- Junior High Schools, or Lower Secondary Schools, are called *Chuugakkoo*.

CULTURAL INFORMATION (cont.)

- Senior High Schools, or Upper Secondary Schools, are called *Kootoogakko*.
- Industrial Schools are called *Koogyoogakkoo*.
- Commercial Schools are called *Shoogyoogakkoo*.
- Agricultural Schools are called *Noogakkoo*.
- Colleges and Universities are called *Daigaku*.
- Education is compulsory and provided free for nine years between the ages of six and fifteen.[24]
- The administration of education is decentralized. The role of the *Mombushoo*, or Ministry of Education, is that of a coordinator. The Ministry of Education prepares the course of study, after which local boards of education organize the content and curricula, according to the course of study and local needs.[25]

CURRENT PROBLEMS OF JAPANESE AMERICANS

In the area of education, Japanese community members point out a steady rise in the school dropout rate. It is felt that educators ignore Asian American participation in American history and that Japanese American history has been excluded from textbooks.[26] There is also concern for the rising numbers of Japanese American students who are involved in drug abuse. Perhaps

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[24] Statements by Akira Nakamura, personal interview, April 2, 1976.

[25] Japan, Ministry of Foreign Affairs Public Information Bureau, Facts about Japan, Education in Japan, Code No. 05501, (March, 1970), pp. 1-6.

[26] California Advisory Committee to the U. S. Commission on Civil Rights, op. cit., p. 33.

CURRENT PROBLEMS OF JAPANESE AMERICANS (cont.)

one of the greatest needs is in the area of positive identity. Amy Tachiki says, "To create a truly fulfilling identity, Asian Americans realize they must redefine and articulate Asian American identity on their own terms."[27]

Another persistent problem lies in the area of stereotyping. Misconceptions about students' abilities and preferences have served to offer fewer choices of academic and vocational careers.

Japanese Americans are also saddled with the myth of success because many have attained middle-class status in the economic sense. However, the problem of the inarticulate, unassertive Japanese American--probably rooted in part in cultural values--still persists. The lack of models in upper management and problem solving levels stems in large part from a lowered sense of self-esteem as a result of discriminatory practices of the greater society.[28]

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[27]Amy Tachiki, et al., Roots: An Asian American Reader (Los Angeles: UCLA Asian American Studies Center, 1971), pp. 1-4.

[28]Colin Watanabe, "Self Expression and the Asian American Experience," in Personnel and Guidance Journal, Vol. 51, No. 6, (February, 1973), pp. 390-396.

CHILDREN'S DAY

TEACHER'S RESOURCE GUIDE FOR POSTER

K.E.Y.S. PROJECT

(KNOWLEDGE OF ENGLISH YIELDS SUCCESS)

LOS ANGELES CITY SCHOOLS

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CHILDREN'S DAY

Teacher's Resource Guide for Poster

INTRODUCTION

Children's Day (*Kodomo no Hi*) is celebrated annually on May 5. It is a day to focus special attention upon children, to express the families' love for their children, and to promote their spiritual and physical welfare. The exact origin of the festival is unknown, but the observance has been traced as far back as circa 600 A.D. as a function of the court of the Empress Regent Suiko. The festival was formerly known as *Tango no Sekku* (The First Day of the Horse), the horse being symbolic of virility, strength, and bravery. Another name formerly used was *Shoobu no Sekku* (Iris Fete). Bathing in a hot bat steeped in iris leaves is said to promote virility, bravery, and good health. Another name for the festival was *Otoko no Sekku* (Boys' Day) because the focus of attention was placed on boys. Yet another name was *Gogatsu no Sekku* (May Festival). The festival was officially renamed *Kodomo no Hi* (Children's Day) immediately after World War II when it was designated a national holiday in Japan. Although the name was changed, the holiday continues to be observed in the traditions of Boys' Day.

KOI NOBORI (CARP BANNERS)

The poster shows three *koi nobori* flying on a pole beneath the *kazaguruma* (windmill) and *koohaku fukinagashi* (red and white streamers). The *koi nobori* is an important feature of the festival; various accounts are handed down to explain the choice of the carp fish as a symbol of the festival. The most popularly accepted explanation is that the carp fish, having the energy, power, and determination to fight its way upstream against any obstacle, is a fitting example for growing boys.

KOI NOBORI (cont.)

Traditional	Modification
Koi nobori, made of cloth or paper and often over ten feet long, are flown on poles outdoors to represent the male members of the family. The largest carp banner is black and is placed at the top beneath the *kazaguruma* and *fukinagashi*. In some regions of Japan, the black carp is called *magoi* and is said to represent the father; the red carp banner below, called *higoi*, is said to represent the mother while smaller carps below are representative of the male children of the family.	*Koi nobori* are flown in the yards of many Japanese American homes during the festival. They can also be seen at many business establishments. In recent times, the correlation of colors, sizes, and numbers of carp banners has not been emphasized. Other colors such as blue, green, orange, etc., have come to be used for the carp banner. The traditional red and white *fukinagashi* is now seen in multicolors of purple, green, yellow, red, blue, etc.

WARRIOR DOLLS

Another feature of the festival is the display of *Gogatsu ningyoo* (May dolls) which is a collection of *musha ningyoo* (warrior dolls) with various military paraphernalia in miniature forms. These are displayed in the main room of the house against a row of banners and streamers.

Musha ningyoo, with their paraphernalia	Many Japanese American

WARRIOR DOLLS (cont.)

Traditional	Modification
nalia, are displayed in the *tokonoma* (alcove) of the main room. The dolls are often heirloom objects displayed only during the festival, and are arranged against a row of banners and streamers. The *kabuto* (warrior helmet) with or without the *yoroi* (armor) is the most prominent part of the display. There are various styles of *kabuto* depending on the clan represented. Among other objects are *katana* (sword), which is considered to be the soul and spirit of the Japanese warrior, and the *taiko* (drum), used for signaling and spurring men to victory.	families continue the practice of displaying a formal arrangement of warrior dolls. A more common practice is for relatives to give a newborn boy child a single doll or suitable object which is displayed during May, or often throughout the year as part of the home's interior decor.

FOOD

Kashiwa mochi (sweet rice cakes filled with sweet bean paste and wrapped in oak leaves) are	*Kashiwa mochi* can be purchased in ethnic confectionery stores during the month of May. *Chimaki*

WARRIOR DOLLS (cont.)

Traditional	Modification
served on this day. Another special food served during this festival is *chimaki*, a cone-shaped sweet rice cake wrapped in bamboo leaves.	is generally not available in the United States.

SUGGESTED ACTIVITIES

- Refer to Children's Day With Ichiro booklet and teacher's resource guide KEYS Project, 1975.
- Refer to *Koi Nobori* (Carp Banner), Japanese Cultural Lesson, KEYS Project, 1975.
- Refer to *Kabuto* (Warrior Helmet), Japanese Cultural Lesson, KEYS Project, 1975.
- Visit local ethnic stores and businesses where Children's Day may be featured during the month of May.
- Encourage children to explore the community when carp banners can be seen in the yards of people's homes.
- Encourage children to share their ethnic articles in the classroom.

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CHILDREN'S DAY WITH ICHIRO
ICHIRO TO KODOMO NO HI

Teacher's Resource Guide for Booklet

K.E.Y.S. PROJECT
(Knowledge of English Yields Success)
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CHILDREN'S DAY WITH ICHIRO

Teacher's Resource Guide for Booklet

PURPOSE

- Children's Day With Ichiro has been developed to show that the Japanese American life style is essentially the same as that of many typical American families, although various cultural traditions have been retained and/or modified to suit the Western style of living. This book tells of Ichiro's experiences on Children's Day as it may be celebrated by a Japanese American family.

USE OF THE JAPANESE LANGUAGE

- The Japanese language is used to tell the story to the children who understand Japanese.
- The romanization of the Japanese translation has been included to relate to the bilingual taped version of the book.
- The Japanese translation is written in *hiragana* form, the simplified syllabic alphabet form. *Hiragana* is the first system of writing and reading learned by Japanese children.

HOW TO USE THE BOOK

- Children's Day With Ichiro can be read to the children before May 5, when Children's Day is celebrated.
- The bilingual taped version may be used
  - . by the teacher as a group listening activity.
  - . by the children individually or in small groups at the listening center as an independent activity.

HOW TO USE THE BOOK

- Some children may be able to read the story in Japanese or English to themselves or to others.
- The book may be sent home with the child to reinforce the learning.
- The book can be used by the parents as a language lesson.
- Children can retell the story in their own words, using the illustrations in the book.
- Children may be made aware that there are different ways of reading and writing the same story.

BACKGROUND

	Traditional	Modification
Cover	The illustration on the cover shows a carp banner called *koi nobori* in Japanese. The Japanese writing beneath the title is written in *hiragana* form, or the simplified syllabic Japanese alphabet, which is the first system of reading and writing learned by Japanese children. The *hiragana* (いちろうとこどものひ) reads *Ichiro To Kodomono Hi* in romanized form, and is written horizontally from left to right.	In order to correspond to the English left to right progression, the traditional Japanese direction of writing has been modified to correspond to the English. (The traditional method of writing Japanese is from top to bottom and from right to left; however, the horizontal, left to right direction in writing is being used in some recent publications).
Title Page	The *hiragana* writing on the title page is written from left to right to correspond with the romanization *ICHIRO TO KODOMONO HI*, the Japanese translation of the title. As is often the case, word order in Japanese is the reverse of English, therefore the name Ichiro has the first position in the Japanese title in contrast to the English title, where Ichiro is the last word.	
Page 1	The Japanese *hiragana* is written from left to right to correspond to the romanization printed on the lower part of the page. The romanization also corresponds line per line to the *hiragana* above; the	

BACKGROUND (cont.)

	Traditional	Modification
	English text on the next page corresponds to the Japanese line per line as much as possible. It should be noted that the Japanese version of the story should be considered a restatement of the English text rather than a translation, as some concepts cannot be conveyed properly in strict translation. Children may be made aware that there are different ways of writing and reading the same story. This information applies to all pages with Japanese writing and romanization.	
Page 5	Ichiro is a common name given to first born sons, *ichi* meaning "one" and *ro* being a common ending for male names. Because of his status in the family, a first born son is often given a name that denotes this status. Yoshiko and Haruko are common names given to girls. The ending *ko* is often given to names of girls. Japanese children usually do not have middle names. The traditional Japanese family unit includes the grandparents who live with their first born son and his family. Filial piety is stressed and family ties are strong.	A second, third, fourth, etc., generation Japanese American child will usually have an Anglo first name with a Japanese middle name. The Japanese American usually prefers using the Anglo name.
		Because of tradition and/or economic necessity, some first and second generation Japanese American families continue to live within the extended family pattern. However, with

BACKGROUND (cont.)

Traditional	Modification
	increasing affluence and acculturation into western values, the tendency is for the family to remain nuclear in structure, that is, generations of families live in separate homes.
Page 7 Children's Day is celebrated annually on May 5, to focus special attention upon the children, to express the families' love for their children, and to promote their spiritual and physical welfare. The exact origin of the festival is unknown, but the observance has been traced as far back as circa 600 A.D. as a function of the court of the Empress Regent Suiko. The festival was formerly known as *Tango no Sekku* (The First Day of the Horse), the horse being symbolic of virility, strength, and bravery.	

BACKGROUND (cont.)

Traditional	Modification
Another name formerly used was *Shoobu no Sekku* (Iris Fete). Bathing in a hot bath steeped in iris leaves is said to promote virility, bravery, and good health. Iris leaves were also considered to be a talisman against the outbreak of fire and were used to decorate the eaves and doorways of Japanese homes. Another name for the festival was *Otoko no Sekku* (Boys' Day) because the focus of attention was placed on the boy-child. The festival is also called *Gogatsu no Sekku* (May Festival). The festival was officially renamed *Kodomono Hi* (Children's Day) immediately after World War II when it was designated a national holiday in Japan. Although the name was changed, the holiday continues to be observed in the tradition of Boys' Day.	Many Japanese American families cultivate the iris flower because of its beauty and cultural connotations, but the practice of bathing in iris leaves and using them as talismans is not common. The festival is more commonly known as *Otoko no Sekku* (Boys' Day) in the United States.

BACKGROUND (cont.)

	Traditional	Modification
Page 9	Because the Japanese culture embraces the concept of primogeniture, much effort is put forth for the first born son in order to see to his well-being in terms of education, opportunities, etc. (If there are no sons born, the family may adopt a son to carry on the family name.)	With the rapid acculturation of the Japanese American family into western values and life styles, the concept of primogeniture is declining.
	Foods	
	Kahiwa mochi (sweet rice cakes filled with sweet bean paste and wrapped in oak leaves) are served on this day. Another special food served on this festival is *chimaki*, a conical shaped sweet rice cake wrapped in bamboo leaves.	*Kashiwa mochi* can be purchased in ethnic confectionery stores during the early days of May. *Chimaki* is generally not available in the United States.
Page 11	*Koi nobori* (carp banners) are flown on poles outdoors to represent the male members of the family. There are usually	*Koi nobori* are still flown in many Japanese American homes during the month of May. Many business establishments also

BACKGROUND (cont.)

Traditional	Modification
as many carp banners as there are male family members. The largest carp banner is black and is placed at the top of the pole beneath the *kazaguruma* (gilded windmill) and *koohaku fukinagashi* (red and white streamers). Smaller carp banners are red, and may be graded down in size according to the ages of the younger brothers. In some regions of Japan, *magoi* (black carp) is said to represent the father, *higoi* (red carp) is said to represent the mother, and the smaller carps below are said to represent the boy children. Various accounts are handed down for the choice of the carp fish as the symbol of the festival. The most popularly accepted explanation is that the carp fish, having the energy, power, and determination	feature them. In recent times, the correlation of colors, sizes, and numbers of carp banners to the ages of the family has not been emphasized. Other colors such as blue, green, orange, etc., have come to be used for the carp banners. The traditional red and white *fukinagashi* is now seen in multicolors of purple, green, yellow, blue, red, etc.

BACKGROUND (cont.)

	Traditional	Modification
	to fight upstream against all obstacles, is a fitting example for growing boys.	
Page 13	The large, black carp banner at the top of the pole represents the father, and the smaller, red carp banner below is representative of Ichiro. The windmill shown at the top is called *kazaguruma* and is mainly ornamental.	
Pages 15, 17, and 19	Osamu is another common name for boys. Unlike the name Ichiro, Osamu does not denote rank in the family.	
	The kite held by Osamu (boy on left) appears to be more Chinese in design. It seems to represent a bird in flight. Many Japanese kites take the shapes of birds and insects as well as other forms found in their culture. The kite held by Ichiro (boy on right) appears to be a kite of western design, i.e., diamond shaped, although the decor of the kite suggests an Asian kite.	
	Kite Flying	
	Kite flying activities are not commonly related to Children's	Kite flying is enjoyed as a recreational activity but no

BACKGROUND (cont.)

Traditional	Modification
Day activities; however, kite making and flying are traditional activities in many regions of Japan. In these areas, kite flying activities on Children's Day are major events. For example, in Hamamatsu City of Central Japan, each section of the city traditionally sponsors a kite for kite-fighting. For kite-fighting, glass filings are glued to the kite strings; kites are maneuvered by groups of men for aerial battles. If a family has been blessed with a first born son, the family may sponsor a kite made in the child's honor with his name on the kite. These kites are often as large as 6 feet by 6 feet or larger. In these areas, gifts of kites to first born sons are traditional.	particular connection is made to Children's Day.

Page 21 The picture on this page depicts Ichiro showing his collection of warrior dolls to his friend, Osamu. The setting is the living room

BACKGROUND (cont.)

Traditional

of Ichiro's home. The boys are sitting on *zabuton* (floor cushions).

Warrior Dolls

Musha ningyoo (warrior dolls) with their paraphernalia, are displayed in the *tokonoma* (alcove) of the main room. The dolls are often heirloom objects displayed only during this festival, and are arranged against a row of banners and streamers. The *kabuto* (warrior helmet), with or without the *yoroi* (armor), assumes the most prominent position. The tiered stand shown in the illustration is not typical.

(Top shelf, left)

This is a *musha ningyoo* (warrior doll). These dolls often represent well-known personages in Japanese history or legends.

Modification

While many Japanese American families continue the practice of displaying a formal arrangement of warrior dolls, a more common practice is for relatives to give each new born boy child a single doll or suitable object which is displayed during May, or often throughout the year as part of the home's interior decor.

BACKGROUND (cont.)

Traditional

(Top shelf, right)

This is a *taiko* (drum) on a stand. Drums were used for signaling and spurring men on to victory in battle.

(Middle shelf, left)

This is the *katana* (Japanese sword). The *katana* was the main weapon used and is symbolic of the soul and spirit of the warrior. The sword shown here is also called *shootoo* (short sword). Japanese warriors usually carried two swords, one long and one short; the long sword is called *daitoo*. (The illustration shows a curved type of sword; however, Japanese swords are straight with a slight curve on the cutting edge to the end.)

(Bottom shelf, left)

This is an *akari* (fire-light stand)

Modification

BACKGROUND (cont.)

Traditional	Modification
used to light the military camp-grounds and headquarters.	
(Bottom shelf, right)	
This is a *kabuto* (warrior helmet). It should assume the most prominent position in the display. The different designs of the *kabuto* denote the different clans of feudal Japan.	
Zabuton	
The traditional manner of sitting is kneeling on *zabuton* (cushions) on the floor. The boys are sitting in a semi-polite position; the formal sitting position is with both knees together.	Many Japanese American homes have *zabuton*, but they are usually used on chairs and sofas as functional, decorative cushions. The traditional manner of sitting is practiced when Japanese arts such as the tea ceremony, dancing, martial arts, etc., are practiced.

BACKGROUND (cont.)

	Traditional	Modification
Page 23	The illustration depicts a Japanese American family enjoying special sweet rice cakes. On the platter in the middle of the table is *kashiwa mochi* (sweet rice cake).	
	Food	
	Kashiwa mochi (sweet rice cakes filled with sweet bean paste and wrapped in dried oak leaves) are served with green tea to mark the occasion. The traditional Japanese way of dining would be on low tables with the diners sitting on *zabuton* on the *tatami* (straw floor). Tea drinking is common among young children in Japan.	*Kashiwa mochi* can be purchased at Japanese confectionery stores during the early part of May. Some Japanese American families may make the rice cakes in modified forms; i.e., without the oak leaves. Tea is usually not offered to Japanese American youngsters in favor of other drinks.
Page 25	The illustration shows a happy Japanese American youngster enjoying the food and activities of Children's Day.	

SUGGESTED ACTIVITIES

- Refer to Children's Day poster and teacher's resource guide, KEYS Project, 1975.
- Refer to *Koi Nobori* (Carp Banner), Japanese Cultural Lesson, KEYS Project, 1975.
- Refer to *Kabuto* (Warrior Helmet), Japanese Cultural Lesson, KEYS Project, 1975.
- Make copies of illustrations in the book for follow-up activities.
- Children may retell the story and discuss differences and similarities in home life and ways in which various holidays are celebrated.
- Visit local ethnic stores and businesses where Children's Day may be featured during the month of May.
- Encourage the children to explore the community when carp banners can be seen in the yards of people's homes.
- Encourage the children to share their ethnic articles in the classroom.

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GIRLS' DAY WITH AMY
EMICHAN NO HINA MATSURI

TEACHER'S RESOURCE GUIDE FOR BOOKLET

K.E.Y.S. PROJECT

(KNOWLEDGE OF ENGLISH YIELDS SUCCESS)

LOS ANGELES CITY SCHOOLS

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GIRLS' DAY WITH AMY

Teacher's Resource Guide for Booklet

PURPOSE

- Girls' Day With Amy has been developed to show that the Japanese American life style is essentially the same as that of many typical American families, although various cultural traditions have been retained or modified to suit the Western style of living. This book tells of Amy's experiences in preparation for Girls' Day and about Girls' Day as it may be celebrated by a Japanese American family.

USE OF THE JAPANESE LANGUAGE

- The Japanese language is used to tell the story to the children who understand Japanese.
- The romanization of the Japanese translation has been included to relate to the bilingual taped version of the book.
- The Japanese translation is written in *hiragana* form, the simplified syllabic alphabet form. *Hiragana* is the first system of writing and reading learned by Japanese children.

HOW TO USE THE BOOK

- Girls' Day With Amy can be read to the children before March 3, when Girls' Day is celebrated.
- The bilingual taped version may be used
  - . by the teacher as a group listening activity.
  - . by the children individually or in small groups at the listening center as an independent activity.

HOW TO USE THE BOOK (cont.)

- Some children may be able to read the story in Japanese or English to themselves or the others.
- The book can be used by the parents as a language lesson.
- Children can retell the story in their own words, using illustrations in the book.
- Children may be made aware that there are different ways of reading and writing the same story.

BACKGROUND

Cover The cover illustration (front and back) shows the most important features of the *hina ningyoo*, or set of Girls' Day dolls. The front cover shows the *naishinoo*, or princess. The back cover shows the *shinoo*, or prince. The imperial dolls are also referred to as *onina sama*. When the imperial court is represented by the emperor and empress, they are called *odairi sama*. The male doll is placed on the left side, or to the lady's right.

Between the two dolls are the *momo no hana*, or peach blossoms, which are the symbol of Japanese maidenhood. They are placed on a *samboo*, or ceremonial stand.

The *kin byoobu*, or gold screens, are behind the dolls.

The Japanese *hiragana* beneath the title reads *Emichan no Hina Matsuri* in romanization. *Emichan* is Amy's name in Japanese; *no* is a Japanese particle of speech denoting possession; *Hina* means doll; *Matsuri* means festival.

BACKGROUND (cont.)

Traditional	Modification
The Japanese writing beneath the title is in *hiragana* form, or the simplified syllabic Japanese alphabet, which is the first system of reading and writing learned by Japanese children. The *hiragana* えみちゃんのひなまつり reads *Emichan No Hina Matsuri* in romanized form, and is written horizontally from left to right.	In order to correspond to the English left to right progression, the traditional Japanese direction of writing has been modified to correspond to the English. (The traditional method of writing Japanese is from top to bottom and from right to left; however, the horizontal, left to right direction is being used in some recent publications.)

Title Page — The *hiragana* on the title page is written from left to right to correspond with the romanization *Emichan No Hina Matsuri*, the Japanese translation of the title. Word order in Japanese in often the reverse of English; here, the name *Emichan* has the first position in the Japanese title in contrast to the English title, where Amy is the last word.

Page 4 — The Japanese *hiragana* is written from left to right to correspond to the romanization printed on the lower part of the page. Each line of the romanization also corresponds to a line of the *hiragana* above; the English text on the next page corresponds line for line to the Japanese as much as possible. The Japanese version of the story is a restatement of the English text rather than a strict translation, in

BACKGROUND (cont.)

which some concepts cannot be conveyed properly. Children may be made aware that there are different ways of writing and reading the same story. This information applies to all pages with Japanese writing and romanization.

	Traditional	Modification
Page 5	Japanese children do not have middle names. In the Japanese translation, Amy's name becomes *Emichan*. The *chan* replaces the *ko* of *Emiko* in this instance, although *Emikochan* is also commonly used. The *chan* suffix is a familiar, affectionate one used with names of younger children, and occasionally with adults as well. The *chan* ending is replaced by the respectful term *san* as the child grows older, usually at about the age of five or six. Endings of names are an important part of the Japanese language because they denote affection and respect. The absence of any kind of ending may seem harsh and disrespectful to the Japanese.	A Japanese American child often has an Anglo first name and a Japanese middle name. Another common practice is to Anglicize the Japanese name as in this booklet, where *Emiko* has become Amy. Japanese American children usually prefer to be called by their Anglo names. While endings of names are still an important part of the culture, many younger Japanese Americans no longer use these endings. In this booklet, Amy is portrayed as a third generation Japanese American child.

BACKGROUND (cont.)

	Traditional	Modification
Page 5 (cont.)	*Hina Matsuri*, known here as Girls' Day is literally translated as doll festival. Another name for the festival is *momo no sekku*, or peach fete, because it is held during the season of the peach blossoms. Peach blossoms, which represent gentleness and grace, are the symbol of Japanese maidenhood.	Girls' Day is still celebrated by some Japanese American families, especially when there are grandparents who are of the first generation. It is a family occasion that is very informal when compared to traditional practices.
	The festival is celebrated annually on March 3, to focus special attention upon the girls in the family. It is a special occasion when young girls are given an opportunity to practice the rules of etiquette in which concepts of filial piety, ancestor worship, loyalty, and strong family ties are inherent.	While respect for elders still remains an important concept in most Japanese American families, strict Japanese rules of etiquette are not followed except on special occasions, when traditional arts are practiced by some.

BACKGROUND (cont.)

	Traditional	Modification
Page 7	*Hina ningyoo*, or girls' festival dolls, are often heirloom dolls handed down from mother to daughter. They are art objects and are not meant to be used as toys. Once a year they are brought out and displayed in a prominent place in the home for a few days. There are usually 15 or more dolls in a set; they represent the imperial court. Other articles displayed are miniature household goods and appurtenances. When an entire set cannot be purchased because of its cost, a single doll or appropriate object may be given to the child and displayed during the season.	Some Japanese American families continue to display complete sets of dolls. Another common practice is to buy a newborn girl child a single doll or object representing Girls' Day. In recent years, the cost of complete sets has made the practice almost prohibitive for individual families; therefore, many commercial institutions, such as banks and ethnic stores, display sets of dolls during the season.
Page 9	The *odairisama*, or emperor and empress, or the *shinoo* and *naishinoo*, or prince and prin-	The set of dolls is displayed in the living room of Amy's home.

BACKGROUND (cont.)

Traditional	Modification
cess, occupy the top shelf with the *kin byoobu*, or gold screens, behind them. The symbolic peach blossoms are placed on a *samboo*, or ceremonial stand, between the prince and princess. All the dolls wear the *sokutai*, or court style of dress. The women wear the *osuberakashi*, or imperial court style of hair dressing. These styles of court dress are still used by the Imperial family on certain ceremonial occasions. All the dolls have *kammuri*, or headwear, appropriate for their rank.	Most sets of dolls represent the court of the emperor and empress. This set in which the dolls portray a younger couple, represents the prince and princess.
Top row: *Bombori*, or lanterns, are placed on either side of the imperial couple. *Kin byoobu*, or gold screens, are placed behind the imperial couple.	
On the next row below are the *sannin kanjo*, or three ladies-in-waiting. The doll in the middle	

BACKGROUND (cont.)

Traditional

is holding the *samboo*, or ceremonial stand. The dolls on either side are shown holding *hisago*, or rice wine vessels. (Rice wine vessels are also called *chooshi*.) *Amazake* (also called *shirozake*), or sweet rice wine, is served on this occasion.

The third tier is occupied by the *gonin bayashi*, or five court musicians. There are three kinds of drums; the *taiko* is on the floor, the *kakko* is held on the lap, and the *tsuzumi* is held over the shoulder. The other musicians play the *fue*, or flute. Court music is said to have had its beginning in ancient Korea.

The next tier below is occupied by the *zuijin*, or court men. They are called *sadaijin*, or

Modification

BACKGROUND (cont.)

Traditional	Modification

minister to the left, and *udaijin*, or minister to the right. The other three men are called *eji*, or imperial guards.

Miniature replicas of imperial household furnishings and appurtenances are displayed on the lower shelves with other symbolic items, such as offerings of special foods.

Following is a brief description of each item, from left to right.

Fifth row from top

- *Sakura*, or cherry blossom, the national flower of Japan
- *Juubako*, also called *sango-juubako*, or three-to-five-layered nesting boxes used for special foods
- *Chanoyu doogu*, or tea ceremony accessories

BACKGROUND (cont.)

Traditional	Modification
. *Daitai kyoo*, or toiletries and mirror set . *Tansu*, or chest of drawers . *Dai Dai*, a type of citrus fruit symbolizing filial piety (The name is a homonym for the Japanese term, "generation to generation.")	
Sixth row from top . *Shokuji no doogu*, or eating utensils, which are shown on the *ozen*, or table (Food is served individual tables.) . *Hishi mochi*, or diamond-shaped *mochi*, on *hishi dai*, or diamond-shaped cake stand . *Haribako*, or sewing kit (literally, needle box)	

BACKGROUND (cont.)

Traditional

. *Tosoki* or sweet wine servers

. *Shokuji no doogu* (See above.)

Seventh row from top

. *Okago*, or palanquin. Near the *okago* is the *choosokuzen*, or footwear platform, as footwear is not worn inside the *okago*

. *Goshoguruma*, or court cart, which is drawn by an ox

Modification

Page 11 *Momo no hana*, or peach blossoms, are the symbol of Japanese maidenhood. Because peach blossoms are very delicate, they symbolize the feminine characteristics of softness, mildness, and peacefulness, thought to be desirable by Japanese. Peach blossoms have come to be considered a symbol of happiness in

BACKGROUND (cont.)

Traditional	Modification
marriage. For that reason, many marriages take place during this season.	
Page 13 *Hina Matsuri* is celebrated annually on March 3. Originally, the festival is thought to have been a combined religious celebration and practice of the Imperial Court. During the Heian period (795-1185 A.D.), the third day of the third month of the Oriental zodiac calendar was observed with a rite of purification called *harai*. Offerings were made to the gods, and priests visited homes to read prayers and perform rites of exorcism. Among these practices was one involving *hitogata*, or human form dolls. A doll was rubbed against a person to transfer evil, illness, etc., to the doll. The doll was	

BACKGROUND (cont.)

Traditional	Modification
then cast off into the nearest water. Such dolls were also known as *sutebina*, or casting-off dolls. They usually were made of paper or straw.	
During the middle of the *Genroku* era (1688-1703), the festival became increasingly elaborate, but the practice was limited to those of wealth and high rank. Early in the 17th century, Emperor Gomizuno-o and the eleventh *shogun*, or generalissimo, named Tokugawa Ienari, stimulated popular interest in the festival. (The *shogun* had many daughters.) From this stimulus, doll making became the art it is today.	
Sakura mochi, or sweet rice cakes wrapped in flavored cherry leaves, are served on this day. The cherry blossom is the national	*Sakura mochi* can be purchased at Japanese confectionery stores during the early days of March. Although some people may make

BACKGROUND (cont.)

	Traditional	Modification
	flower of Japan. A traditional food is *hishi mochi*, or diamond-shaped rice cakes, which are made in layers of green, white, and pink. *Amazake*, a sweet, thick rice wine, is also served in small quantities, even to children.	*sakura mochi* at home, they are more often purchased. *Hishi mochi* are not commonly available, although they may be ordered specially at some stores. *Amazake*, also called *shirozake*, is available in cans at Japanese food stores.
Page 15	Offerings of food and other things are traditional practices at many Japanese festivals. They are used to convey feelings of thankfulness and respect.	The giving of offerings is still practiced by some Japanese American families, especially if they follow the Buddhist faith. It can be compared to the Western practice of placing flowers on graves.
Page 17	Acting as hostesses and practicing the rules of etiquette are traditional activities on this festival day for girls. The *shokuji no doogu*, or dinner set, is shown on the right end of the second shelf	Being a hostess for one's friends and relatives is done in a more informal manner. Instead of tea, beverages such as milk and punch are served to younger children. Green tea is still a favored beverage among older persons,

BACKGROUND (cont.)

	Traditional	Modification
	from the bottom. The traditional way to dine is on individual tray-tables, set on the floor. Each tray holds individual portions of food in separate dishes and bowls.	especially when Japanese food is served.
	The *goshoguruma*, or court cart, is on the bottom shelf, right. It is drawn by an ox.	
	The *tansu*, or chest of drawers, is shown on the third shelf from the bottom on the right side, between the mirror stand and citrus tree.	
	Household furnishings are traditionally a part of the bridal dowry, especially the *tansu* and *kyoodai*, or dressing table with mirror.	Some Japanese American families still consider some household furnishings, especially the bedroom furniture, to be the responsiblity of the brides's family.
Page 19	In addition to *sakura mochi*, or sweet rice cakes, other foods are served, such as *amazake*	Most of these special foods are available at Japanese grocery or confectionery stores. They are

BACKGROUND (cont.)

	Traditional	Modificiation
	(also called *shirozake*), or sweet rice wine; and *sekihan*, or red rice, made with *azuki*, or russet beans, and *mochigome*, or sweet rice. Another food often served is *okoshi*, a sweet cake made of puffed rice, usually pink and white in color.	served as desserts and snacks and no particular ceremony is attached to them unless they are used as offerings.
Page 21	Because *hina matsuri* is a special day for the family to express pride and joy in its girl children, parents make special efforts to please them by preparing special foods, which the family enjoys together.	In this book, Amy is enjoying spaghetti for dinner on Girls' Day because it is her favorite food. Japanese American children enjoy Western food as well as Asian foods.
	The concepts of filial piety and the interdependency between the generations are stressed in the extended family structure of traditional Japan.	With the rapid acculturation into Western life styles, the nuclear family concept is becoming more prevalent. Grandparents may live separately but often near their children.

BACKGROUND (cont.)

	Traditional	Modification
	Traditionally, dinner is served on low tables with diners sitting on *zabuton*, or floor cushions. All the food is served on individual dishes in single portions. The only eating utensils used are the *hashi*, or chopsticks.	Japanese Americans live in Western-style homes and dine on tables, using Western table service. However, Japanese dishes and utensils are used when Japanese food is served.
Page 23	Girls are trained from an early age to be good hostesses; in fact, skill in this area is considered a womanly virtue. Because filial piety is one of the most important virtues, the oldest person in always served first. Tea is the usual drink served with rice cakes. It is often served to young children as well as to older persons.	Some Japanese American children continue to practice traditional arts, such as the tea ceremony, in which they learn Japanese etiquette. Most children no longer take lessons in traditional etiquette and follow Western rules. There is, however, a tendency for parents to expect daughters to do the serving when guests arrive.

SUGGESTED ACTIVITIES

- Refer to *Sakura Mochi* (Cherry Blossom Rice Cake), Japanese Cultural Lesson, KEYS Project, 1975.
- Refer to *Momo No Hana* (Peach Blossoms), Japanese Cultural Lesson, KEYS Project, 1975.
- Compare household articles as shown in the set of *Hina Ningyoo* with Western furnishings.
- Take a field trip to a commercial institution where *Hina Ningyoo* may be on display during the early days of March.
- Refer to *Ohinasama* (Emperor and Empress Dolls), Japanese Cultural Lesson, KEYS Project, 1976.

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I S A M U

TEACHER'S RESOURCE GUIDE FOR BOOKLET

K.E.Y.S PROJECT

(KNOWLEDGE OF ENGLISH YIELDS SUCCESS)

LOS ANGELES CITY SCHOOLS

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ISAMU

Teacher's Resource Guide for Booklet

PURPOSE

- The book Isamu has been developed to show that the Japanese American life-style is essentially the same as that of many other typical American families, but some Japanese cultural traditions have been retained or modified to suit the Western style of living.

USE OF THE JAPANESE LANGUAGE

- The romanization of the Japanese translation has been included to relate to the bilingual taped version of the book.
- The Japanese translation is written in the *hiragana* (simplified syllabic alphabet form) which is the first system of reading and writing taught to children learning Japanese.

HOW TO USE THE BOOK

- Isamu can be read to the children at the beginning of the school term; the central character is a Japanese American child entering school.
- The bilingual taped version may be used by the teacher for a group-listening activity or by the child as an independent activity at the listening center.
- Some children may be able to read the story in Japanese or English to themselves or to others.
- Children can retell the story and discuss differences and similarities between Isamu's and their own life-styles.
- Children who can read or write Japanese may be encouraged to teach other children some Japanese words.

HOW TO USE THE BOOK (cont.)

- Children may be made aware that there are different ways of reading and writing the same story.
- The book may be used by adults as a language lesson.

BACKGROUND

Cover — The illustration on the cover shows Isamu playing with his pet dog, Spotty. The Japanese writing to the left of the English title is written in *hiragana*, or the simplified syllabic alphabet form. It is written in the traditional form, that is, vertically, from top to bottom.

I いい
sa さ
mu む

Title Page — The *hiragana* writing on the title page goes from left to right to correspond to the romanization above it. Although the traditional form of Japanese writing is from top to bottom and from right to left, for some years many Japanese publications have been printed using the Western left-to-right progression.

Page 5 — The text on each page is printed first in English, the line beneath it is the Japanese translation, using the *hiragana* form of writing. Beneath the *hiragana* writing is the romanized version of the Japanese translation. It should be noted that the Japanese version of the story is a restatement of the English text, rather than a translation, as some concepts cannot be conveyed in strict translation. This information applies to all pages.

Traditional	Modification
Isamu is a common Japanese male name. One translation of the name is "brave," taken from	Some Japanese American children have Japanese names. However, more often a Japanese name is

BACKGROUND (cont.)

Traditional	Modification
the Japanese character (ideograph) 勇, or *isamashii*. In the Japanese translation, the name Isamu is given a *chan* ending, i.e., *Isamu-chan*. This is a familiar, affectionate term used with names of younger children, and occasionally, for adults as well. The *chan* ending is replaced by the respectful term *san* as the child grows older, usually at about the age of five or six. Endings of names are an important part of the Japanese language because they denote affection and respect. The absence of any kind of ending may seem harsh and even disrespectful to the Japanese. Japanese children have one given name, with the surname coming first. Middle names are not given.	retained as a middle name following an Anglo first name. The affectionate term *chan* is often used even when a child has an Anglo name, e.g., Mary-*chan*. Japanese American children usually prefer to be called by their Anglo names. While endings of names still are an important part of the culture, some younger, (third- or fourth-generation) Japanese Americans who have been acculturated into American customs do not use these endings.

BACKGROUND (cont.)

	Traditional	Modification
Page 7	The Japanese word *choonan* means oldest son. Because the Japanese culture embraces the concept of primogeniture, much effort is put forth for the first-born son in order to see to his well-being in terms of education, opportunities, etc. If there are no sons, the family may adopt the husband of a daughter in order to carry on the family name. Family ties are very strong, filial piety and respect for elders are among the highest values in the culture. This kind of value priority has resulted in the forming of an extended type of family structure.	With the rapid acculturation of the Japanese American family system into Western values and life-styles, the concept of primogeniture is declining.
Page 9	Kinuye is a Japanese name for girls. The character often used is 絹, or *kinu*, meaning silk. The ending 江,	

BACKGROUND (cont.)

Traditional	Modification
or *ye*, is often used for female names. The vertical structure of the Japanese family has resulted in well-defined roles for the various members of the family, siblings are given different titles or designations according to the order of their birth. For instance, *imooto* means younger sister. Other categories are as follows: *Ane*, or older sister (colloquially, *Onee-chan*) *Ani*, or older brother (colloquially, *Onii-chan*) *Otooto*, or younger brother (colloquially, *Otooto-chan*)	
Page 11 There are two systems for computing age. For practically all purposes, the occidental way is used, i.e., the child becomes one year old on his first birthday. This is called *man*, or full. The other way is called *kazoe doshi*, or counting years. By	Age is computed by birthdays which are celebrated in the Western manner. Some older people still observe *kazoe doshi*.

BACKGROUND (cont.)

	Traditional	Modification
	kazoe doshi, the child is considered to be one year old at birth, and at the next New Year, or January 1, the child becomes two years old. Thus, a child born on December 31 will become two on the next day. This form of age keeping is used for certain ceremonial occasions.	
Page 13	The activities of children are similar throughout the world.	
Page 15	Japanese families are very closely knit, tradition and value systems have evolved an extended family structure in which interdependency between the generations has created a strong sense of family called *ie*, or house. The members of the family have well-defined roles, with the father-son relationship taking precedence over husband-wife relationship.	Although family ties remain strong, the family is more nuclear in structure than extended. When economically feasible, older people often choose to live apart but near their children, in homes for the aged or other facilities. Many Japanese American children still call their grandparents by the affectionate terms *Obaa-chan* and *Ojii-chan*, or Grandmother and Grandfather, especially if the grandparents do not speak English.

BACKGROUND (cont.)

	Traditional	Modification
	The vertical structure of a traditional Japanese family is as follows: 1. Grandfather 2. Father 3. Oldest son 4. Grandmother 5. Mother 6. Other children	
Page 17	Education and academic achievement are very highly stressed. Formal or institutional education is begun as early as age three in *Hoikuen*, or Pre-Kindergarten; a child in first grade already may have had as many as three years of schooling. Because of the dense population and limited educational facilities, education is very competitive. It is not unusual for children to take entrance examinations to enter certain Kindergarten classes.	Education and academic achievement continue to be highly stressed. For most Japanese Americans, they are considered the only means of achieving social and economic security and success.

BACKGROUND (cont.)

	Traditional	Modification
Page 19		The Japanese American child usually has both Japanese and Anglo names. Although the Japanese name may be used at home if parents speak Japanese, the child will usually prefer to be called by his/her Anglo name. A child who does not have an Anglo name may Anglicize his/her Japanese name by shortening it; for example, Tadashi may become Tad, and Teruko may become Teri.
Page 21	The necessity for study and education is constantly stressed; homework and other study-oriented activities take precedence over home chores, in most instances.	The notion that education is "the great equalizer" is constantly reinforced by parents who will often sacrifice short-range goals for longer-range educational goals for their children.
Page 23	*Pochi* is a common name for dogs. It is somewhat akin to the name Spotty in English.	
Page 25	*Ojii-chan*, or Grandfather, is the familiar, affectionate	

BACKGROUND (cont.)

	Traditional	Modification
	term used.	
Page 27	Food is served on a low table called *shokutaku* while the diners sit on floor cushions, or *zabuton*. Different foods are served in separate dishes; much attention is given to visual preparations of the food. The main utensils used are the *hashi*, or chopsticks. They are usually made of lacquered wood, plastic, bamboo, ivory, or metal. Other utensils in the table service are the following: . *Yunomi*, or teacup . *Chawan*, or rice bowl . *Sara*, or dish . *Kozara*, or small dish . *Shooyu sashi*, or soy sauce cruet . *Hitsu*, or large rice container . *Wan*, or soup bowl	Japanese American families dine on Western-height tables and sit on chairs, as illustrated in the book. Although the diet of the Japanese American family is predominantly Western by preference, rice is still a common staple food in the diet. In a Japanese meal, the food is served in the traditional way, with rice in a separate bowl and Japanese utensils. Most Japanese Americans are familiar with these utensils and their names because they are used often in the home.

BACKGROUND (cont.)

	Traditional	Modification
	Because all the food is precut into individual portions on individual plates and set on the table before each person, there is no passing of food from person to person except for the rice, which the mother serves. (The *hitsu* in the illustration should be near the mother.)	
Page 29	Rice is eaten daily at all meals. Fish and soy bean products are the main sources of protein. Japanese etiquette requires that one finish all the food on one's plate, especially the rice. Rice is the staff of life of Japan; it is written 米, a variation of the symbols for the numeral eighty eight. It is said that a grain of rice must pass through eighty eight processes before one can eat it, therefore, it is not to be wasted.	Although rice is still a favored staple food among Japanese Americans, traditional notions concerning rice are often overlooked.

SUGGESTED ACTIVITIES

- Refer to Chopsticks, Multicultural Lesson, KEYS Project, 1974.
- Refer to *Nigiri* (Rice Balls), Japanese Cultural Lesson, KEYS Project, 1975.
- Compare Japanese table service and utensils with Western table service and utensils.
- Compare Japanese etiquette with Western etiquette.
- Compare Isamu's family life-style with a typical American family's life-style.

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JAPANESE NEW YEAR
SHOOGATSU

TEACHER'S RESOURCE GUIDE

K.E.Y.S. PROJECT
(KNOWLEDGE OF ENGLISH YIELDS SUCCESS)
LOS ANGELES CITY SCHOOLS

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SHOOGATSU, OR JAPANESE NEW YEAR

Teacher's Resource Guide

Shoogatsu, or New Year, is the most important holiday season for the Japanese. The celebration begins on January first and continues through the latter part of January. Preparations for the holdiays may have begun as early as the previous November. *Shoogatsu* is written 正月 in ideographs; the literal translation is righteous month. In polite conversation, the prefix *O* is used, i.e., *Oshoogatsu* (お正月). The New Year is also referred to as *Shinnen* (新年), which literally means New Year. The first day of the year is called *Ganjitsu* (元日), or *Gantan* (元旦), both meaning Day of Origin. *Shoogatsu* is also poetically referred to as *Shinshun* (新春), or New Spring, or *Mutsuki* (睦月), or Harmonious Month. The whole concept of the New Year's celebration is that of a rebirth, an opportunity for a new beginning, a giving of thanks for previous good fortune, and a rekindled hope for the future.

PREPARATION

Traditional

In Japan, the new year signifies a new beginning; thus all items of unfinished business require attention before the New Year arrives. So strong was this concept in earlier centuries that some Japanese were known to have committed suicide if they failed to meet their

Modification

The underlying spirit of the New Year is very much in evidence in this country; houses are cleaned, food is prepared, and personal obligations are settled whenever possible. However, most of the traditions that have been retained are modified and observed less strictly, to suit the American way of life.

PREPARATION (cont.)

Traditional	Modification
obligations by year's end. Because of the belief that good fortune will visit a clean house, the dust and dirt of the old year must not be carried over to the New Year.	
In the same spirit, brooms are tied with *koohaku mizuhiki*, or symbolic red and white paper strings, to keep them from being used on New Year's Day, lest good fourtune be swept away. *Mizuhiki* is string made of paper and paste which is used on gifts or for ceremonial decorations. Red and white or gold and silver strings are used on auspicious occasions, while black and white strings are used only on gifts of condolence such as those for a funeral.	*Mizuhiki* can be seen on various items imported from Japan, especially on those articles meant to be used as gifts. The use of *mizuhiki* on brooms is rare.
	Gifts of condolence are usually in the form of cash in simple, white envelopes.
Mochi, or sweet rice cakes, are	Many Japanese community organi-

PREPARATION (cont.)

Traditional	Modification
made or bought prior to the New Year. When they are made at home, it is usually a communal affair in which a group of people gathers to steam, pound, and shape the glutinous sweet rice into rice cakes. This is called *mochitsuki*.	zations have *mochitsuki* toward the end of December. Commercially made *mochi* is available at ethnic stores throughout the year.
It should be noted that although this type of rice is called sweet rice, it is not sweet in taste; it can be distinguished from other types of rice by its extremely sticky, glutinous texture.	
To properly usher in the New Year, the old year must be ushered out; therefore, *boonenkai*, or forget-the-old-year parties are held. Depending on the occasion, it may also be called *seibo taikai*, or year-end meeting.	Many organizations related to Japanese culture hold *boonenkai*, usually in restaurants. Japanese language schools have *seibo taikai* during which students participate in speech contests and awards are given as a culmination of the year's activities.

PREPARATION (cont.)

Traditional	Modification
Seibo, or year-end gifts, are given by businessmen to clients, by merchants to customers, and by individuals to people to whom they are indebted.	*Seibo* are still given at the end of the year by members of the community who practice traditional customs.
Most of the food is prepared ahead of time so that every member of the family can enjoy the New Year's festivities.	Food is still prepared beforehand to allow the host and hostess leisure time to entertain guests.
Oomisoka, or New Year's Eve, is celebrated by eating *toshi koshi soba*, or year-spanning buckwheat noodles, which are purported to have the power to ensure a smooth transition from the old to the New Year.	While many younger second, third, and fourth generation Japanese Americans prefer to celebrate New Year's Eve in the Western fashion, many Japanese Americans still enjoy eating *toshi koshi soba* on New Year's Eve.
At midnight, *jooya no kane*, or New Year's Eve temple bells, ring out 108 times to usher out the old year and ring in the new. One explanation for the number 108 is that,	Some local Buddhist temples have bells, but they are not used in this manner.

PREPARATION (cont.)

Traditional	Modification
according to Buddhism, man has 108 worldly cares; another is that a year, according to the lunar calendar, is divided into 12 months, 24 atmospheres, and 72 climates, making a total of 108 phenomena.	
Everyone wears his/her best clothing which may be either *wafuku* (Japanese) or *yoofuku* (Western). One kind of *wafuku* is called *kimono*, a long garment with elongated sleeves. The *kimono* is lapped in front with the left side over the right and secured around the waist with a cummerbund, or *obi*. *Wafuku* is less practical than Western clothing and is generally worn only on special occasions. The basic style of the *kimono* has not changed for centuries, but	Wearing one's best clothes on New Year's Day is still practiced by many Japanese Americans; *wafuku* is worn by some people who practice traditional Japanese customs.

PREPARATION (cont.)

Traditional	Modification
current garments may reflect subtle differences in such things as the design of the fabric. The *kimono* worn on New Year's Day may be semi-formal or formal, depending on whether the wearer is going visiting or receiving guests.	

FOOD

The first meal of the year is preceded by the *otoso* ceremony. The family gathers at the dining table where *otoso*, or spiced sweet wine, is served, first to the youngest child, then to the others amid mutual greetings of *omedetoo*, or congratulations. *Otoso* is said to have the power to ward off evil and illness and enhance human vitality. *Otoso* is served on a ceremonial tray with special cups and	*Otoso* ceremonies are seldom practiced. In place of *otoso*, some people serve *sake*, or rice wine, which is traditionally warmed before serving for better flavor.

FOOD (cont.)

Traditional	Modification
wine container called *tosoki*.	
The first food eaten is *zooni*, or *mochi* in a broth with vegetables and meat.	*Zooni* is still a popular dish on New Year's Day.
Mochi is symbolic of full and abundant good fortune. Because all the grains of sweet rice are pounded into a single mass to make *mochi*, it is also said to symbolize harmony and unity. In addition, *mochi* is a homonym for the verb to have.	
Osechi ryoori, or special foods which have symbolic meanings, include the following: .*Kazunoko*, or herring roe, symbolizing fertility .*Mame*, or beans, a homonym for robust . *Kobu*, or tangle (kelp),	Most foods included in the traditional list are availabe here during the holiday season, for which they are especially imported. Other non-traditional foods are also prepared.

FOOD (cont.)

Traditional	Modification
which rhymes with the word *yorokobu*, or happiness; it is sometimes called *kombu*	
.*Dai dai*, a citrus fruit, which is a homonym for generation-to-generation	Tangerines are substituted for the *dai dai* here.
.*Kachi kuri*, or chestnuts; *kachi* is a homonym for victory, and *kuri* means to return	
.*Renkon*, or lotus rhizomes, having holes, is related to foreseeing the future	
.*Ebi*, or lobster; its bent shape suggests an old person, symbolizing longevity	
.*Tai*, or sea bream fish, is a homonym for the ending of the congratulatory term *medetai*	
.*Hoshi gaki*, or dried persimmons, symbolizing health and success	
.*Tazukuri* or *terigomame* are small, dried fish; the connotation is that big and	

FOOD (cont.)

Traditional	Modification
small should mix together *Ninjin*, or carrots, and *gobo*, or burdock roots, are traditional vegetables included in *osechi ryoori*; their special significance is not known	
Juubako, or set of nested boxes, is used for serving New year's food which must be beautifully arranged and ready to serve whenever a caller arrives.	Many Japanese Americans have *juubako*. Because of its convenient design, *juubako* is used to transport picnic foods, lunches, etc.

SOCIAL CUSTOMS

Upon arising on New Year's Day, the family members wash with *wakamizu*, or first water (literally, young water).	*Wakamizu* ceremonies are seldom practiced here.
At sunrise of the first day of January, the first visit is made to a *jinja*, or *Shinto* shrine; this first visit is called *hatsu mairi* or *hatsu*	Many people attend services in the church of their choice; *Shinto* worship is not common in America, although *Shinto* priests are occasionally called upon to sanctify

SOCIAL CUSTOMS (cont.)

Traditional	Modification
moode, Japanese people can worship at both Buddhist temples and *Shinto* shrines without conflict, for each serves a distinct and separate religious function.	objects, such as in a ground-breaking ceremony. This practice is known as *harai*.
Nenshi, or New Year's greeting calls are made to relatives, friends, and business acquaintances. The customary greeting is *Akemashite omedetoo gozaimasu*, or *Shinnen omedetoo gozaimasu*, ("I wish you a happy New Year.") The caller is always offered *otoso* and food.	*Nenshi* is still observed by many Japanese Americans although the greeting might be in English; because of this custom, many homes observe New Year's Day by having open house.
If personal calls cannot be made, *nengajoo*, or New Year's greeting cards are sent by mail.	The custom of exchanging *nengajoo* is replaced here by the exchange of Christmas cards.
On New Year's Day, all things should be done properly in order to set the tone for the rest of the year. Conversations should be polite and positive in nature; business matters are postponed and unpleasantness is	New Year's Day is reserved for relaxing, visiting, and eating. Greeting elders is an important practice.

SOCIAL CUSTOMS (cont.)

Traditional	Modification
avoided. Proper respect is shown to everyone.	
Later, during January or early February, *shinnen enkai*, or New Year's parties are held by businesses and special interest groups to usher in the new year.	*Shinnen enkai* are still held by various cultural groups; they are usually in the form of banquets held at restaurants.

DECORATIONS

Among various items of decoration used during the season are the following:

. *Osonae Mochi*, *Kasane Mochi*, and *Kagami Mochi* are three different names for a sweet rice cake arrangement. It consists of two *mochi* stacked with the larger one on the bottom. A citrus fruit called *dai dai* is placed on the	Many families display *Osonae Mochi* during the holidays, but other items of decoration are generally not used. Ethnic stores may feature special New Year's displays. A tangerine is used in place of the *dai dai* here.

DECORATIONS (cont.)

Traditional	Modification

top. The whole arrangement is placed on a *samboo* or ceremonial tray, which is set out in a conspicuous place. This *mochi* arrangement may include other symbolic items such as *kobu*, *shimenawa*, and *urajiro* which will be explained later. The word *kasane* means to stack; *osonae* means an offering; *kagami* means mirror. The word mirror is used because the sacred mirror is one of the objects representing the Imperial Dynasty of Japan.

Shimenawa, or sacred rope made of rice straw, is strung around or across the object to be sanctified. It is often seen across the gate of a home,

DECORATIONS (cont.)

Traditional	Modification
shrine, etc.	
.*Kadomatsu*, or gate pine, may be simply two pine boughs, one hung on either side of the door. Two kinds of pine may be used: one with a rough bark to represent the male, and the other with a smooth bark to represent the female. A more elaborate pine arrangement is made by combining pine with bamboo stems and plum blossoms. This is called *shoochikubai;* all the components are symbols of good fortune. Pine is strong and rugged; keeping its verdure over the years, it is a symbol of longevity. The bamboo grows straight and tall; leaning with the wind but	

DECORATIONS (cont.)

Traditional	Modification
refusing to break, it is a symbol of uprightness. The plum tree puts forth sweet smelling blossoms under inclement weather conditions; these blossoms are symbols of an auspicious beginning.	
.*Urajiro*, or fern leaves, is literally translated under-white, implying honesty and sincerity. The pattern of its foliage suggests an expanding good fortune.	
.*Kumade*, or rakes, are sold on certain days in November, according to the Oriental zodiac, in preparation for the new year.	While some Japanese Americans display *kumade* in their homes, they are more often displayed in ethnic stores and restaurants as charms to attract business.
All shrines and temples related to *Otori*, the Honorable Bird considered to be a messenger of the gods, sell *kumade* colorfully adorned with lucky charms. It	

DECORATIONS (cont.)

Traditional	Modification
is customary to bargain for the *kumade* at the *Torino Ichi*, or Rake Fair. *Tori*, or bird, is a homonym for the verb take; therefore, the connotation is to take or rake in good fortune in the New Year. The following items can be found on the *kumade* used as lucky charms:	
.*Shichifukujin*, or the seven gods of good fortune	
.*Tsuru*, or crane, believed to live 1,000 years, according to myth	
.*Kame*, or tortoise, believed to live 10,000 years, according to myth	
.*Takarabune*, or treasure ship	
.*Tawara*, or rice bales	
.*Okameno Men*, or Mask of	

DECORATIONS (cont.)

Traditional	Modification
Okame, considered a lucky figure .*Koban* and *Ooban*, or small and large gold coins .Figures of *Jo* and *Uba*, an old couple taken from *Takasago*, a *Noh* play; *Jo* holds a rake to bring in good fortune while *Uba* holds a broom to sweep out bad fortune .Various other symbolic items such as pine, bamboo, plum blossoms, *tai*, or sea bream fish	
Shishi, or lion, is often displayed as part of the New Year's decorations. This tradition originated in China. *Shishi mai*, or lion dance, is performed on auspicious occasions.	*Shishi mai* can be seen performed by various ethnic dance groups. *Shishi mai* is a general term used to cover a category of dances in repertoire including *Kagami Jishi*, or Mirror Lion, *Echigo Jishi*, or Lion of Echigo Province, *Yachio Jishi*, or Lion

DECORATIONS (cont.)

Traditional

The animal which corresponds to the current year of the Oriental zodiac is also displayed. The cycle consists of *Juunishi*, or Twelve Years, as follows:

1. *Ne (Nezumi)*, or Rat 1972
2. *Ushi*, or Ox 1973
3. *Tora*, or Tiger. 1974
4. *U (Usagi)*, or Hare, Rabbit. . . 1975
5. *Tatsu*, or Dragon. 1976
6. *Mi (Hebi)*, or Snake 1977
7. *Uma*, or Horse 1978
8. *Hitsuji*, or Sheep 1979
9. *Saru*, or Monkey 1980
10. *Tori*, or Cock, Bird 1981
11. *Inu*, or Dog 1982
12. *I (Inoshishi)*, or Wild Boar . . 1983

As with other zodiac beliefs, the different animals are said to possess certain characteristics.

Modification

of Yachio.

The Oriental zodiac is a phenomena of popular interest; the animal representing the year is often used as logo and motif for the year.

GAMES

Traditional

Oibane, or battledore and shuttle-cock game, originated in China and became popular in Japan during the 1800's. It is a game similar to badminton, but played without a net; it is usually played by girls. *Oibane* is literally translated chasing the feather. The game is also known as *hanetsuki*, or feather thrusting. The *hagoita*, or battle-dore, is often elaborately decorated on one side; very large ones are used as decorative objects. The *hane*, or shuttlecock, is made of feathers on a small, hard ball. It was originally made to resemble a dragonfly and was considered a charm against mosquitoes. The object of the game is to send the shuttlecock so that it can be easily returned, thus keeping it in the air.

Modification

Many people have *hagoita* as items of decoration, but the game of *oibane* is not commonly played.

GAMES (cont.)

Traditional	Modification
Koma mawashi, or top spinning, is a popular New Year's activity for boys.	
Uta garuta, or poem card game, is played by young and old alike. The game consists of two sets of cards with parts of a poem in each set. While there are many ways to play the game, one simple way is to spread one set of cards on the floor; as the reader reads the beginning part of a poem from one of his cards, the players seek the matching card from those bearing the poem endings, to complete the poem. The player with the most cards wins the game. The poems are called *Hyakunin Isshu*, or One Hundred Poems by One Hundred Poets. There are simpler sets of cards for younger children. They are	*Uta garuta* and *iroha garuta* are sometimes played by children who are learning Japanese.

GAMES (cont.)

Traditional	Modification
called *iroha garuta*, loosely translated as A B C cards. They serve as a game-drill in learning to read.	
Takoage, or kite flying, is a symbolic activity offering thanks to the benevolent gods for good fortune during the previous year and expressing hope for the new year. A family whose first son was born during the preceding year may dedicate a kite in his honor. The kites are usually decorated with symbolic figures such as the following: .Famous personages in Japanese history and mythology .*Tsurukame*, or crane and tortoise .*Fukusuke*, or god of happiness	Kite flying is not generally associated with New Year's activities although they can be seen as decorative objects in homes and ethnic stores.

GAMES (cont.)

Traditional	Modification
.*Kintaro*, or Golden Boy, who grew up alone in the wilderness with wild animals and later became a brave warrior .*Daruma*, a Buddhist sage who lost his limbs through prolonged meditation; he is said to have possessed an undaunted spirit	

THE ARTS

It is usual to begin the New Year by participating in ceremonies meant to set the tone for the remainder of the year. The most widely practiced ceremony is called *kakizome*, or first calligraphic writing. Young and old alike write traditional messages on paper scrolls with *fude*, or brush, and *sumi*, or charcoal ink. The ceremony is held on *Kakizome* is practiced by those taking formal lessons in calligraphy. Some business establishments, Japanese American community centers, etc., may exhibit *shuuji*, or calligraphic writings, during the New Year season. Other culturally oriented groups may have opening ceremonies in connection with *shinnen enkai*, or New Year's parties.

ARTS (cont.)

Traditional	Modification
January 2. Opening ceremonies for other kinds of activities are held throughout the season at various levels of formality.	
Kagami biraki, or mirror opening ceremony, is held on January 12 at the first *judo* practice of the year. (*Judo* is a form of martial art.) Participants eat *shiruko*, or sweet bean gruel with *mochi*.	*Kagami biraki* is not practiced by *judo* groups here, but *shiruko* is still enjoyed by many people.
Each year, the whole nation is invited to submit *waka*, or Japanese poems, written in the *tanka* style. *Tanka* comprises 31 syllables in 5 lines of 5, 7, 5, 7, 7 syllables each. The subject for the year is chosen under Imperial direction. Examples of subjects are morning sea, farm house at dawn, etc. Some *tanka* are chosen to to be read at the Imperial	Many people in America submit poems for this contest in Japan. Usually one or two entries from America are chosen to be read and are published by ethnic newspapers in the special New Year's edition.

THE ARTS (cont.)

Traditional	Modification
Palace along with those written by members of the Imperial Family. It is a prestigious event, begun in the 14th century. Beginning in the 1800's commoners were invited to submit poems in this competition.	

OTHER CUSTOMS

As with other cultures, many traditional customs no longer followed in larger cities may still be observed in some rural areas.	Most of these customs are not observed here.
On January 2, wholesale merchants gaily decorate their merchandise-laden vehicles much like floats in a parade. This is called *hatsuni*, or first shipment.	
For those who believe in dreams as a foreteller of fortune, the	

OTHER CUSTOMS (cont.)

Traditional	Modification
dream on the night on January 2 is called *hatsuyume*, or first dream. According to folk beliefs, dreaming of Mount Fuji is the most auspicious.	
Manzai, or strolling New Year's entertainers, visit homes and business establishments to provide gaiety.	
Kakubei jishi, or *Kakubei* lion, is a form of entertainment which features young boys doing acrobatic stunts while wearing lion costumes. The lion dance is taken from the Chinese, but *Kakubei jishi* began in the 14th century in the ancient province of *Echigo*, now called *Niigata ken*.	
Shigoto hajime, or first work of the year, takes place on January 4, when government	Many ethnic stores and shops remain closed during the beginning of January.

OTHER CUSTOMS (cont.)

Traditional	Modification
and commercial establishments reopen for business.	
Dezome, or first-out, exhibitions are given by firemen on or about January 6.	
January 7 is *wakanano sekku*, or early herb fete, when a rice gruel made with seven kinds of herbs is eaten. This custom is also known as *nanakusa*, or seven grasses (herbs). According to Japanese mythology, a sacred bird called *Hakuga* ate the seven grasses on January 7 each year for 8000 years until it reached maturity. The seven herbs, therefore, are said to promote long life and good health.	
On January 11, the sweet rice cake offering is taken from the	In the United States, there is no set date for the rice cake

OTHER CUSTOMS (cont.)

Traditional	Modification
display and eaten.	offering to be eaten.
While the *kadomatsu* is being displayed in the home, the home is considered to be *matsuno uchi*, or within the pine. Between January 7 and 14, all the New Year's decorations are ceremonially discarded in a bonfire or thrown into the sea or river as tokens of purification.	
January 13 through 16 is called *yabuiri*; it is a holiday period for workers who were unable to take the earlier vacation.	
Juugonichi shoogatsu, or Small New Year (literally, 15th day of the righteous month), is a day set aside for further celebrations. It coincides with *Seijinno Hi*, or Adults' Day, a Japanese national holiday dedicated to the men	

OTHER CUSTOMS (cont.)

Traditional	Modification
and women who reached adulthood during the previous year.	
New Year's festivities are continued until January 20, which is called *hatsuka shoogatsu*, or 20th day of the righteous month. This day is also called *hone shoogatsu*, or Bone New Year, as all the delicacies of the New Year will have been eaten by this day, leaving merely the "bare bones".	
Kyuu shoogatsu, or "old" New Year (according to the ancient lunar calendar), is celebrated in some rural areas in much the same way as the regular New Year. Some people may even observe both New Year dates.	
It is customary to give	

OTHER CUSTOMS (cont.)

Traditional	Modification
otoshidama, money gifts to younger children. The money is wrapped in paper.	

SUGGESTED ACTIVITIES

- Refer to *Okasane Mochi* (Layered Rice Cakes), Japanese Cultural Lesson, KEYS Project, 1974.
- Refer to *Mochi* (Sweet Rice Cake), Japanese Cultural Lesson, KEYS Project, 1974.
- Refer to *Ume* (Flowering Plum), Japanese Cultural Lesson, KEYS Project, 1974.
- Discuss similarities and differences in the way New Year is celebrated; refer to Korean New Year poster and teacher's resource guide, KEYS Project, 1974.
- Visit Japanese cultural centers and Japanese language schools in the latter days of December when *mochi* may be made.
- Visit Japanese gift stores and grocery stores in the latter days of December when special foods and merchandise are available.
- Invite parents to a class *mochi* party to begin the New Year.

REFERENCES

Fujiya Hotel, Ltd. We Japanese. Yokohama: Yamagata Press, 1950.

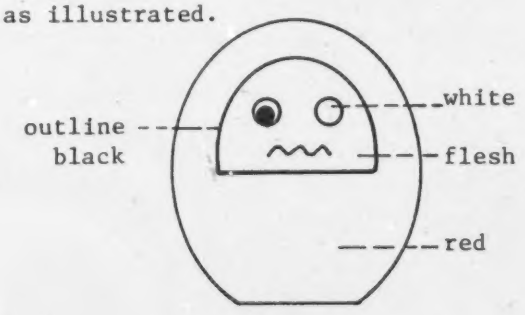
JAPANESE CULTURAL LESSON

ACTIVITY — DARUMA (WISH FULFILLMENT DOLL)

CONCEPTS AND/OR SKILLS
Shapes
Colors
Center of gravity

MATERIALS
Round or oval shaped balloon
Newspaper torn into narrow strips
Paper towel (plain, unprinted) torn into narrow strips
Liquid starch, or wallpaper paste
Tempera paints (red, white, black, flesh)
Small pebbles, sand, beans, rice, or other filler

PROCEDURE
1. Inflate the balloon and tie.
2. Dip the newspaper strips in the starch and apply at least two layers over the entire balloon.
3. Repeat the procedure with at least two layers of paper towel strips.
4. Allow to dry.
5. Make a small hole at the top and partially fill with small pebbles, sand, beans, or other filler to add weight to the doll.
6. Tape the hole.
7. Paint as illustrated.



SUGGESTED ACTIVITIES
Lacquer the *daruma* for a more permanent finish.

Make a slot at the top and use as a piggy bank (omit filler).

ADDITIONAL INFORMATION
The *daruma* has no limbs. It is weighted on the bottom in such a a way that it will return to an upright position every time it is knocked down. Therefore, it symbolizes the concept that things return to a state of equilibrium; it is a lucky omen. Many *daruma* are made without pupils in the eyes; when a wish has been fulfilled, it is traditional to paint the pupils in.

The name *daruma* is taken from the Indian word *dharma* (law), a part of the name of a Buddhist priest who is said to have sat in

ADDITIONAL INFORMATION (CONT.)

meditation for nine years, resulting in the atrophying of his limbs. The priest always wore red clothes.

REFERENCE

Fujiya Hotel, Ltd. We Japanese. Yokohama: Yamagata Press, 1950, pp. 326 - 327.

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JAPANESE CULTURAL LESSON

ACTIVITY

HAGOITA (BATTLEDORE)
HANE (SHUTTLECOCK)

CONCEPTS AND/OR SKILLS

Colors
Shapes
Manual dexterity

MATERIALS

HAGOITA

9 x 12-inch cardboard or tagboard cut according to pattern
2-inch squares of tissue paper (combinations of red and pink, orange and pink, purple and pink, or purple and light green)
White glue in small containers or in squeeze bootles
Black crayon or marking pen

HANE

1-inch styrofoam ball
Strips of colorful tissue paper, 1/4-inch wide and 3-inches long
White glue in squeeze bottles
Pencil, pen, or other semi-sharp object for poking the styrofoam ball

PROCEDURE

HAGOITA

1. Trace the *hagoita* pattern on the cardboard and cut out.
2. Wrap the tissue paper around the finger and dip it into the glue; glue it onto the *hagoita* form, leaving the handle portion. Cover the entire *hagoita* except for the handle portion.
3. Color the handle black.

HANE

1. Fold three strips of tissue in half and poke them into the top of the styrofoam ball, using a pen or pencil.
2. Squeeze a few drops of glue to fasten the tissue paper.
3. Repeat procedures 1 and 2 with several other colors of tissue strips.
4. Allow to dry.

JAPANESE CULTURAL LESSON
Hagoita (Battledore)
Hane (Shuttlecock)

SUGGESTED ACTIVITIES

Double the cardboard to make a stiffer *hagoita* so that students can play *oibane* (description of game under additional information).

Draw limbs of plum tree without leaves on *hagoita* form; glue pink or white popcorn to the branches to make *ume no hana* (plum blossoms), a symbol of the New Year. Substitute balls of pink or white tissue paper squares for the popcorn to make plum blossoms.

Make a wooden *hagoita*; use a badminton birdie to play *oibane*.

Ask children to bring *hagoita* and *hane* from home to share in class.

Visit a Japanese gift store where *hagoita* may be on display, especially during the New Year season.

Compare the game of *oibane* with badminton.

ADDITIONAL INFORMATION

The game played with *hagoita* and *hane* is called *oibane* (chasing the feathers). It is traditionally played during the New Year season by girls. *Oibane* is thought to have been introduced to Japan by China and became a popular New Year game in the 1800's. The object of *oibane* is to keep the *hane* in the air between 2 players or sets of players. Unlike badminton where the object is to make the opponent(s) miss the birdie, *oibane* requires skills in sending the *hane* so the partner can return it easily. A net is not used.

Some *hagoita* are elaborately decorated on one side with padded silk figures of *kabuki* characters and other symbols of auspicious good fortune. Some very large *hagoita* are decorative and not functional. They are traditional New Year gifts. Other *hagoita* are made of wood and painted with symbolic designs and are used as toys. The *hane* is a small, hard ball with colorful feathers to help it sail in the wind. The *hane* is said to resemble a dragonfly which eats mosquitoes; thus, they were once considered to be charms against mosquitoes.

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BATTLEDORE PATTERN

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KEYS Project

JINGLE BELLS (JAPANESE)

Jingle bells, Jingle bells
Jingle all the way
Oh, what fun it is to ride
On a one-horse open sleigh.

Shan shan shan shan shan shan
Suzu ga naru
Uta ni awasete
Sori wa hashiru.

Shan shan shan shan shan shan
Suzu ga naru
Uta ni awasete
Sori wa hashiru.

Los Angeles City Schools
1976 KEYS Project

JAPANESE CULTURAL LESSON

ACTIVITY *KABUTO* (WARRIOR HELMET)

CONCEPTS AND/OR SKILLS

Manual dexterity	Eye-hand coordination
Square	Up
Triangle	Down
Fold	Front
Crease	Center

MATERIALS

Square paper (one sheet of newspaper cut into 23-inch square will make a *kabuto* of wearable size)
Tempera paint (red, black, gold)
Paint brushes
Scrap paper in various colors and shapes for insignia
White glue or paste
Scissors

PROCEDURE

1. Fold paper in half to form a triangle.

2. Fold two corners of triangle down to meet third corner to form a square.

3. Turn paper around with open flaps at bottom. Fold lower corners up to top on front side.

4. Fold edges out as shown on dotted line to make front ornament.

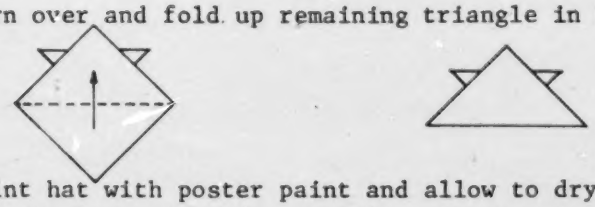
JAPANESE CULTURAL LESSON
Kabuto (Warrior Helmet)

PROCEDURE (CONT.)

5. Fold up top of lower sheet at dotted line.

6. Fold up same sheet once more to form a band in front.

7. Turn over and fold up remaining triangle in back to finish.



8. Paint hat with poster paint and allow to dry.
9. Cut circles, diamonds, or other shapes and paste to front middle of hat for the insignia.

SUGGESTED ACTIVITIES

Read Children's Day with Ichiro booklet, KEYS Project, 1974.

Refer to Children's Day With Ichiro Teacher's Resource Guide for Booklet, KEYS Project, 1974. (page 21, illustration of *kabuto* on lower shelf, right)

Visit local ethnic stores in April and May when *kabuto* and other Children's Day dolls may be featured.

Encourage children to share ethnic dolls and other Children's Day materials they may have at home.

Refer to Korean Children's Day Teacher's Resource Guide for Booklet, KEYS Project, 1976 for comparison of Children's Days.

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JAPANESE CULTURAL LESSON
Kabuto (Warrior Helmet)

ADDITIONAL INFORMATION

The *kabuto*, along with the *yoroi* (suit of armor), is the most prominent feature of the collection of warrior dolls. It is accompanied by other paraphernalia in miniature forms such as the *taiko* (drum), *katana* (sword), *nobori* (banners), etc. There are various kinds of *kabuto* depending on the feudal clan or personage being represented.

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JAPANESE CULTURAL LESSON

ACTIVITY *KOI NOBORI* (CARP BANNER)

CONCEPTS AND/OR SKILLS

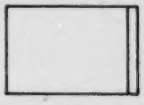
Manual dexterity	Fins
Red	Tail
Black	Scales
Eyes	

MATERIALS

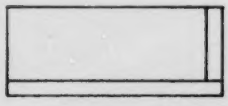
12-inch wooden dowel or straw
Construction paper (red or black) cut into 9 x 12-inch rectangle
Gummed reinforcements (for eyes of fish)
String cut into 12-inch length
Black crayon to mark red carp
Light color crayon to mark black carp
White glue
Scissors
Hole punch

PROCEDURE

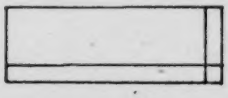
1. Fold 1/2-inch on one end of the nine-inch side of paper to form mouth of carp.



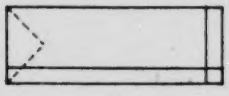
2. With fold on outside fold construction paper in half lengthwise, leaving 1/2-inch on one side for fold-over.



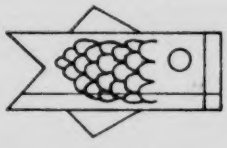
3. Fold 1/2-inch flap up and glue.



4. Cut out tail, saving pieces to use as fins.



5. Add details of fish; eyes and fins are glued on, scales drawn.

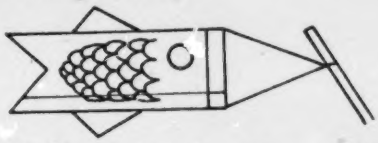


JAPANESE CULTURAL LESSON
Koi Nobori (Carp Banner)

PROCEDURE (CONT.)

6. Punch holes on top and bottom of carp at the mouth end.

7. Tie strings to holes and attach to dowel so carp has appearance of moving freely.



SUGGESTED ACTIVITIES

Read Children's Day with Ichiro booklet, KEYS Project, 1974.

Refer to Children's Day With Ichiro Teacher's Resource Guide for Booklet, KEYS Project, 1974.

Refer to Children's Day Teacher's Resource Guide for Poster, KEYS Project, 1974.

Visit local ethnic stores in April and May when *koi nobori* may be featured.

Explore community during May when *koi nobori* may be seen in the yards of people's homes.

Encourage children to share ethnic materials they may have at home.

ADDITIONAL INFORMATION

Koi nobori is an important feature of the Children's Day festival which is celebrated annually on May 5. It is a day set aside to focus special attention upon children, to express the families' love for their children, and to promote their spiritual and physical welfare. Formerly, the festival was known as *Otoko no Sekku* (Boys' Day); it was also known as *Tango no Sekku* (The First Day of the Horse), *Shoobu no Sekku* (Iris Fete), or *Gogatsu no Sekku* (May Festival). The festival was officially renamed *Kodomo no Hi* (Children's Day) immediately after World War II when it was designated a national holiday in Japan. Although the name was changed, the holiday continues to be observed in the traditions of Boys' Day.

Carp banners are flown on poles outdoors to represent the male members of the family. Traditionally, the largest carp banner is black and is placed at the top of the pole beneath the *kazaguruma* (gilded windmill) and *kochaku fukinagashi* (red and white streamers). Smaller carp banners are red and placed beneath the large, black carp banner. In some regions of Japan, *magoi* (black carp) is said to represent the father, *higoi* (red

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JAPANESE CULTURAL LESSON
Koi Nobori (Carp Banner)

ADDITIONAL INFORMATION (CONT.)

carp) is said to represent the mother, and other carps below are said to represent the children in the family.

Various accounts are handed down for the choice of the carp fish as the symbol of the festival. The most popularly accepted explanation is that the carp fish, having the energy, power, and determination to fight upstream against all obstacles, is a fitting example for growing boys.

Koi nobori are still flown at many Japanese American homes during the festival. Many business establishments also feature them. In recent times, the correlation of colors, sizes, and numbers of carp banners to family members has not been emphasized. Other colors such as blue, green, orange, etc., have come to be used for the carp banners. The traditional red and white *fukinagashi* (streamers) can be seen in various multicolors.

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JAPANESE CULTURAL LESSON

ACTIVITY *KOI NOBORI* (CARP BANNER)

CONCEPTS AND/OR SKILLS

- Square
- Triangle
- Fold
- Crease
- Point
- Eyes
- Scales
- Fins

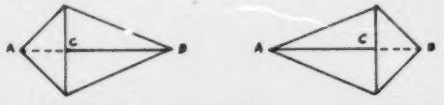
MATERIALS

Black paper cut into larger square
Red paper cut into smaller square
Crayon or marking pen (black and yellow)

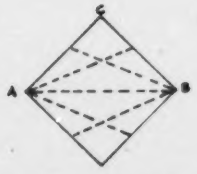
PROCEDURE

1. Fold square paper in half to form a triangle; crease and unfold.

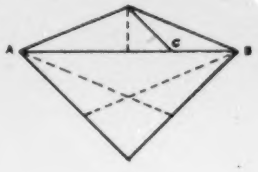
2. Turn paper over; fold each edge to middle fold crease; unfolding between each step.



3. Unfold paper to look as follows.



4. Fold down intersecting crease to point of intersection; fold excess paper to corner to make flaps.



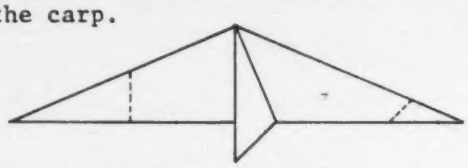
5. Repeat on other side.

6. Fold flaps down to make fins.

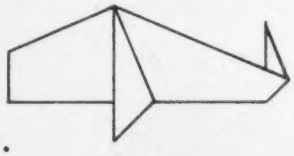
JAPANESE CULTURAL LESSON
Koi Nobori (Carp Banner)

PROCEDURE (CONT.)

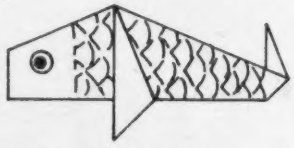
7. Fold approximately half of front backwards to the inside to form mouth of the carp.



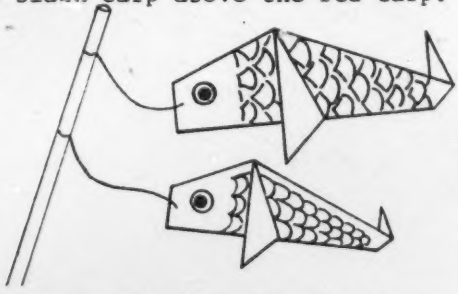
8. Turn up other end back inside and up to form tail fin.



9. Draw in eyes and scales.



10. If desired, a string may be attached by making a hole through the front end of the carp; tie carp(s) to doweling with string. Tie black carp above the red carp.



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JAPANESE CULTURAL LESSON
Koi Nobori (Carp Banner)

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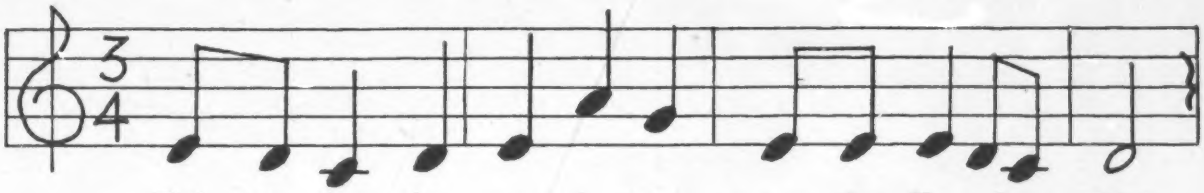
CARP BANNERS

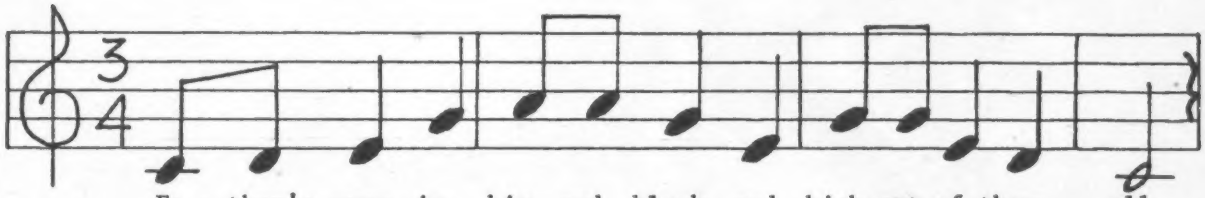
こいのぼり

KOI NOBORI

Japanese Children's Day Song
English translation and romanization by E. T. Matsumoto and KEYS Project Aides

High - er than the r o o f tops s e e the fly - ing carps

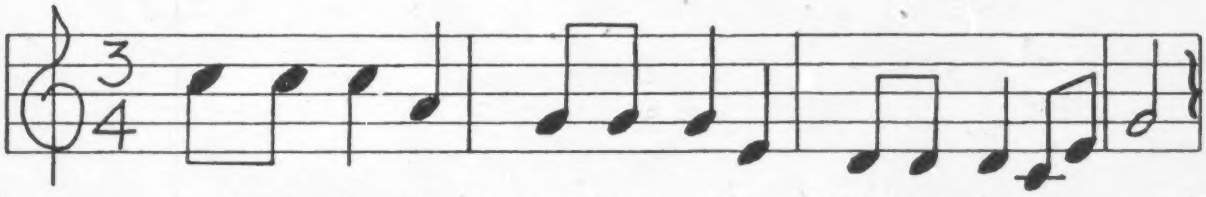
やねより たかい こいのぼーり

Ya - ne yo - ri ta - ka - i ko - i no - bo - ri

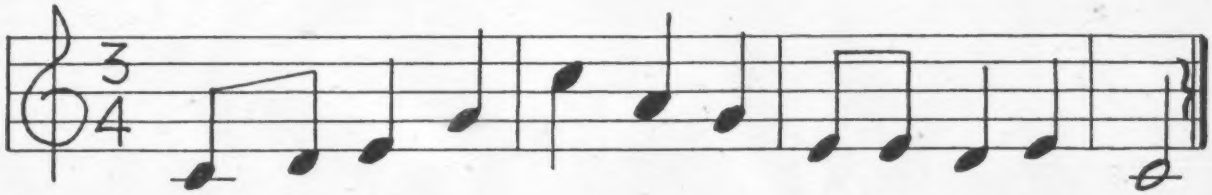


Fa - ther's carp is big and black and high-est of them all

おーおきい まごいは おとうさん

O - o - ki - i ma - go - i wa O - to-o- sa - n

S m a l l lit-tle r e d carps for children such as we

ちいさい ひごいは こどもたーち

Chi - i - sa- i hi - go - i wa ko -do - mo ta chi

S e e the fly - ing c a r p s swim-ming in the wind.

おもしろ そうに およいでろ

O - mo - shi - ro so - o n i o yo i de ru

JAPANESE CULTURAL LESSON

ACTIVITY

MOCHI (SWEET RICE CAKE)

CONCEPTS AND/OR SKILLS

Taste
Texture
Smell
Measure
Pound

MATERIALS

(Tasting experience for 30 students)
3 cups sweet rice
3 cups water
Salt
1 cup sugar
1 cup *kinako* (soybean flour)
Electric rice cooker
Small containers, like margarine tubs
Wooden spoon, mallet, or pestle
Cupcake liners

PROCEDURE

1. Wash rice until rinse water is clear; drain well.
2. Add water and 1 teaspoon salt; let soak for one hour.
3. Cook rice in rice cooker (do not uncover for 5 to 10 minutes after cooker turns off to allow rice to steam).
4. When rice is cooked, remove liner from the electrical unit.
5. While rice is still hot, pound cooked rice with wooden spoon, mallet, or pestle until rice is sticky and smooth.
6. Dip hands in water to which salt has been added; 1 cup water to 1 tablespoon salt.
7. Shape rice into small, round rice cakes.
8. Dip rice cakes into mixture of half sugar and half *kinako*, dash of salt.
9. Place in cupcake liners and serve while still soft (will stiffen if left more than 3 or 4 hours).

SUGGESTED ACTIVITY

Another method of preparing *mochi* is to follow procedure to Step 4, after which hands are dipped in cornstarch (1 cup) to form balls. The *mochi* is allowed to harden, then toasted in a toaster oven until puffy, dipped in a mixture of half-cup soy sauce and half-cup sugar, and served.

ADDITIONAL INFORMATION

Mochi is traditionally eaten during the New Year's season, or on any other felicitous occasion. One interpretation is that pounding of separate rice grains into one mass, as in *mochi*, symbolizes unity.

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JAPANESE CULTURAL LESSON

ACTIVITY

MOMO NO HANA (PEACH BLOSSOMS)

CONCEPTS AND/OR SKILLS

Manual dexterity
Shapes
Pink
Green
Awareness of beauty in nature

MATERIALS

Twigs with leaves removed
Tissue paper cut into 2-inch squares
- .pink for flowers
- .green for leaves (light and dark shades may be mixed)

White glue
Containers for glue (margarine tubs or squeeze bottles)

PROCEDURE

1. Wrap tissue paper around tip of finger.
2. Dip into glue or squeeze small amount onto tissue paper; attach to twig.
3. Roll up pink tissues into balls to make buds of flowers.
4. Glue to twig.

SUGGESTED ACTIVITIES

Finished branches may be set into small paper cups with plaster of Paris.

Make a three-dimensional display using peach blossom branches and paper folded *Ohinasama* (Emperor and Empress dolls) in a shoebox. Refer to Ohinasama (Emperor and Empress Dolls), Japanese Cultural Lesson, KEYS Project, 1976.

ADDITIONAL INFORMATION

Read Girls' Day with Amy booklet, KEYS Project, 1976.

Girls' Day is called *Hina Matsuri* (Festival of the Dolls).

Another name is *Momo no Sekku* (Peach Fete).

On March 3, a set of dolls in ancient costumes is set out on a tiered stand; the most prominent dolls are the *Ohinasama*. The set includes their court attendants, ministers, musicians, household articles, musical instruments, palanquins, etc.

Peach blossoms symbolize femininity and happiness in marriage.

REFERENCES

Fujiya Hotel, Ltd. We Japanese. Yokohama: Yamagata Press, 1950.

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JAPANESE CULTURAL LESSON

ACTIVITY *NIGIRI* (RICE BALLS)

CONCEPTS AND/OR SKILLS

Taste	Measurement
Smell	Manual dexterity
Texture	Triangle
Round	

MATERIALS

(Tasting experience for 30 students)
3 to 4 cups uncooked short grained rice (makes 30 or more two-inch *nigiri*)
Shamoji (wooden rice paddle) or large wooden spoon
Small bowl with 1 cup water
Salt in salt shaker
4 to 10-cup capacity electric rice cooker
Optional garnishes (roasted sesame seeds, seaweed flakes or sheets of seaweed)

PROCEDURE

1. Wash rice until rinse water is clear.
2. Soak rice for 20 to 30 minutes, using equal amounts of water and rice.
3. Cook rice in rice cooker (do not uncover for 5 to 10 minutes after cooker turns off to allow rice to steam).
4. Mix rice in pan with wet *shamoji* to fluff rice; cool until rice can be handled.
5. Dip hands in bowl of water.
6. Scoop small handfuls of warm rice into hand and gently squeeze and shape into the following shapes:

Sankaku gata
Triangle

Maru gata
Round

Tawara gata
Bale shaped

7. Sprinkle with salt to taste.
8. Sprinkle with roasted sesame seeds or seaweed flakes, or wrap with strips of seaweed sheets; serve.

SUGGESTED ACTIVITIES

Make *nigiri* and have a picnic.

Ask parents of Japanese children to make various kinds of *nigiri* for children to sample.

Compare raw grains of short grained rice, long grained rice, and sweet rice grains.

JAPANESE CULTURAL LESSON
Nigiri (Rice Balls)

SUGGESTED ACTIVITIES (CONT.)

Cook small amounts of different types of rice grains and compare their texture, smell, and taste.

Read about rice harvesting in the Philippines; refer to Rice Harvest booklet and teacher's resource guide, KEYS Project, 1975.

Discuss different ways rice is prepared and cooked.

ADDITIONAL INFORMATION

Rice is a staple food in the daily diet of the Japanese. It is written 米 which can be considered a combination of the words for the number eighty-eight in Japanese; it is said that a single grain of rice must be processed eighty-eight times before one can eat it; therefore, it is not to be wasted. It is considered ill-mannered to waste rice.

There are three varieties of rice grains:

- Short grained rice is favored by the Japanese and Koreans
- Long grained rice is favored by the Chinese
- Sweet rice grains are very glutinous when cooked; this kind is used mainly for desserts and ceremonial dishes.

Rice is also made into flour form which is used in various dishes; there are two kinds of rice flour:

- Regular rice flour
- Sweet rice flour

Nigiri is usually served as a picnic or finger food. *Nigiri* is a derivative of the Japanese word *nigiru* (grip or grasp). Another name is *musubi*, a derivative of the word *musubu* (to tie or bind). *Nigiri* can be wrapped or stuffed.

In polite conversation, *nigiri* or *musubi* should be preceded with the prefix *o* (*onigiri* and *omusubi*).

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JAPANESE CULTURAL LESSON

ACTIVITY *OHINASAMA* (EMPEROR AND EMPRESS DOLLS)

CONCEPTS AND/OR SKILLS

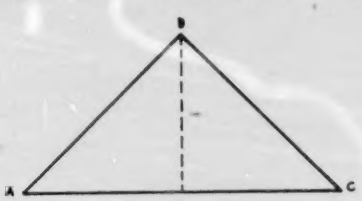
Manual dexterity	Crease	Center
Triangle	Up	Eye-hand coordination
Half	Down	Fold
Colors	Front	Back

MATERIALS

Paper (pink or white) cut into 8 1/2-inch squares; cut each square in half diagonally to form two triangles.
Black pen or fine marking pen for drawing hair, eyes, nose, and crown
Red pen or fine marking pen for drawing mouth
Purple marking pen or crayon for coloring emperor's garment
Red or pink marking pen or crayon for coloring empress's garment
White glue (optional)

PROCEDURE

1. Fold triangle in half to form crease as a guideline.



2. Fold edges AB and BC down to meet at center crease.

3. Turn paper over and fold tip B down to bottom of triangle.

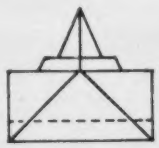
JAPANESE CULTURAL LESSON
Ohinasama (Emperor and Empress Dolls)

4. Fold up tip B to form head of doll.

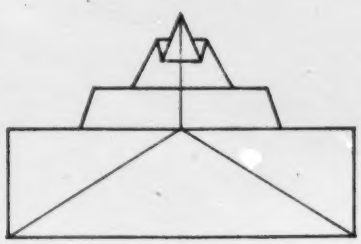
5. Turn paper over and fold up lower points C and A to form triangles.

6. Fold triangle shape flaps outward to form garment.

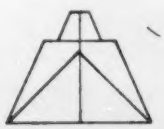
7. Fold up bottom backward to form a stand.



8. For emperor doll, fold upper tip down and up again to form crown.



9. For empress doll, fold tip back.



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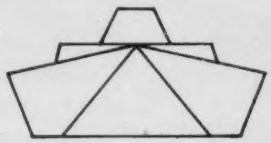
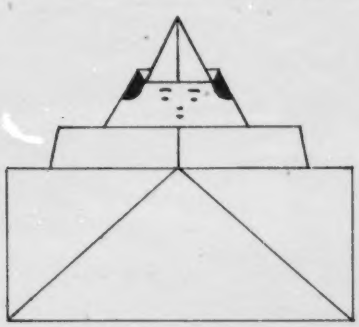
JAPANESE CULTURAL LESSON
Ohinasama (Emperor and Empress Dolls)

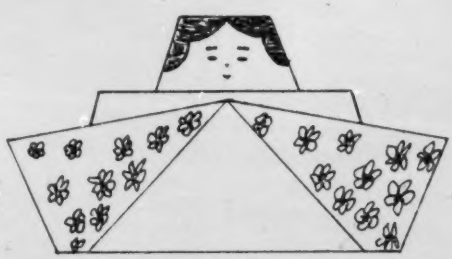
PROCEDURE (CONT.)

10. For empress doll, make garment slope downwards on sides by making a sloping fold; turn up bottom to form a stand.



11. Draw hair, eyes, nose, eyebrows black.
Color mouth red.
Color emperor's crown and garment purple.
Color empress's garment red or pink or make designs.
Glue folds together if desired.





SUGGESTED ACTIVITIES

Read Girls' Day with Amy booklet, KEYS Project, 1976.

Refer to Girls' Day With Amy Teacher's Resource Guide for Booklet, KEYS Project, 1976.

Visit Japanese business establishments in late February and early March when *hina ningyoo* (Girls' Day dolls) may be displayed.

Encourage children to share dolls and other objects relating to Girls' Day which they may have at home.

Use *origami* (paper folding) paper which can be purchased at Japanese gift stores.

Make *momo no hana* (peach blossoms); refer to Momo No Hana (Peach Blossoms), Japanese Cultural Lesson, KEYS Project, 1975.

Make *sakura mochi* (cherry blossom rice cakes); refer to Sakura Mochi (Cherry Blossom Rice Cakes), Japanese Cultural Lesson, KEYS Project, 1975.

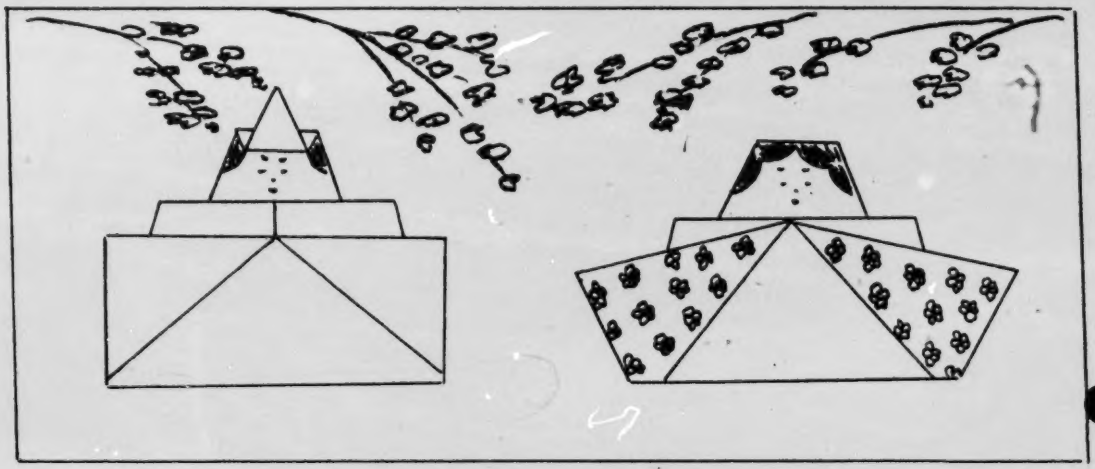
JAPANESE CULTURAL LESSON
Ohinasama (Emperor and Empress Dolls)

SUGGESTED ACTIVITIES (CONT.)

Make a three-dimensional display using peach blossom branches and dolls in a shoebox.

Accordion fold two pieces of 12 x 18-inch gold colored paper and place behind the dolls to make *kin byoobu* (gold screen).

Mount dolls on paper with tissue paper peach blossoms on painted branches.



ADDITIONAL INFORMATION

Hina Matsuri (Girls' Day), is celebrated annually on March 3. It is a special day to focus attention on girls. The set of *hina ningyoo* (Girls' Day festival dolls), is the most prominent feature of the festival. The *ohinasama* is the most important feature of the set. The royal couple is also referred to as *odairisama*. When the royal court is represented by the prince and princess, the prince is called *shinoo* and the princess is called *naishinoo*.

The male figure should be placed on the left.

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JAPANESE CULTURAL LESSON

ACTIVITY

OKASANE MOCHI (LAYERED RICE CAKES)

CONCEPTS AND/OR SKILLS

Sensory experiences in the manipulation of flour dough

Top	Small
Middle	Medium
Bottom	Large
Colors (white, orange, green)	Bigger
Round	Smaller
Flat	

MATERIALS

Flour dough (3 parts flour, 1 part water, 1 part salt)
Tempera paints (white, orange, green)
Chenille rod or pipe cleaner (green) for stem of tangerine, 6-inches long
Scraps of paper (green) for leaves of tangerine

PROCEDURE

1. Mix flour dough to clay-like consistency.
2. Divide each child's portion of dough into 3 parts.
   - small portion for tangerine on top
   - medium portion for *mochi* in the middle
   - large portion for *mochi* on the bottom
3. Form 3 balls.
   - small, round ball for the tangerine
   - flatten medium size ball for *mochi* in the middle
   - flatten large ball for *mochi* on the bottom
4. Arrange with large *mochi* on the bottom, medium *mochi* in the middle, tangerine on top.

5. Poke green pipe cleaner into top for stem of tangerine.
6. Cut small, green leaves and glue to pipe cleaner.
7. Let dry overnight.
8. Paint top orange, middle and bottom *mochi* white.

ADDITIONAL INFORMATION

Okasane Mochi is a symbol of a happy occasion and signifies full and abundant good fortune. The tangerine is used in place of a Japanese fruit called *dai dai*, which is a homonym for generation to generation, implying continuity. One interpretation of the

JAPANESE CULTURAL LESSON
Okasane Mochi (Layered Rice Cakes)

ADDITIONAL INFORMATION (CONT.)

significance of the two *mochi* is that the smaller one represents the moon, while the larger one represents the sun; therefore, the two *mochi* are symbols of the universe.

Sometimes three *mochi* are used, rather than two, depending on the local custom.

Orthodox *Okasane Mochi* is made in two colors. The red (actually pink) *mochi* is placed on the white *mochi* with the tangerine on top. *Koohaku* (red and white) is symbolic of Japan. White is considered to be representative of the *Yamato* Imperial Dynasty, while red is considered to be representative of the *Izumo* Court; therefore, *koohaku* symbolizes the union of the two historic courts.

Other common names are *Osonae Mochi* (Rice Cake Offering), and *Kagami Mochi* (Mirror Rice Cakes). The sacred mirror, an esoteric representation of the spirit, is one of the Imperial Regalia of Japan.

REFERENCES

Joya, Moku. Mock Joya's Things Japanese. Fourth edition. Tokyo: The Tokyo News Service, Ltd., 1963.

Fujiya Hotel, Ltd. We Japanese. Yokohama: Yamagata Press, 1950.

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JAPANESE CULTURAL LESSON

ACTIVITY

SAKURA (CHERRY BLOSSOM)

CONCEPTS AND/OR SKILLS

Appreciation of nature
Spring
Shapes
Colors
Manual dexterity

MATERIALS

2-inch squares of tissue paper (pink and green)
White glue in squeeze bottles or in small containers for dipping
Small twigs or branches with leaves removed

PROCEDURE

1. Wrap pink tissue paper around the end of a finger and glue to twig to make flower-like form.
2. Roll up pink tissue paper into a tight ball and glue to twig to make bud.
3. Wrap green tissue paper around the end of a finger and glue to twig to make a leaf.
4. Repeat until the twig or branch is covered to the desired fullness.

SUGGESTED ACTIVITIES

Take the children for a neighborhood walk to view a cherry tree in bloom. Where feasible, picnic under the trees.

Make *nigiri* (rice balls) to eat. Refer to Nigiri (Rice Balls), Japanese Cultural Lesson, KEYS Project, 1975.

ADDITIONAL INFORMATION

Sakura is popularly considered the national flower of Japan. It is glorified and worshipped as a symbol of perfection; it satisfies the aesthetic taste of Japanese. Because the blossoms are of short duration, it suggests the impermanence of life which is stressed in Buddhist doctrine. The *samurai* (warrior) of historic Japan and Japanese soldiers compared their few hours of glory with the shortlived *sakura*.

During April, it is customary to have *hanami* (cherry blossom viewing parties) under the blossoming trees. *Hanami* is similar to a picnic with food and singing. Throughout Japan, there are many local festivals centering on the *sakura*. The flowering cherry blossom trees do not bear edible fruit.

The chrysanthemum is the emblem of the Japanese Imperial Family; therefore, it can also be construed as the floral symbol of Japan. Like the cherry blossom, the chrysanthemum is also venerated by the Japanese people. They are very carefully cultivated and formal chrysanthemum viewing parties are held.

REFERENCES

Bauer, Helen, Carlquist, Sherwin. Japanese Festivals. Tokyo, Japan & Rutland, Vermont: Charles E. Tuttle Company, 1974.

Fujiya Hotel, Ltd. We Japanese. Yokohama, Japan: Yamagata Press, 1950.

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JAPANESE CULTURAL LESSON

ACTIVITY

SAKURA MOCHI (CHERRY BLOSSOM RICE CAKE)

CONCEPTS AND/OR SKILLS

Manipulation
Taste
Measurement
Texture
Smell

MATERIALS

(Tasting experience for 30 students)
3 cups sweet rice
3 cups water
1 teaspoon salt
Pink food coloring
Electric rice cooker
Small containers for water (margarine tubs)
Wooden pestle or wooden spoon
2 cans *azuki an* (prepared sweet bean filling; also called *tsubushi an*, *koshi an*, and *neri an*)
Cupcake liners for serving
Tray

PROCEDURE

1. Wash rice until rinse water is clear.
2. Drain well; add water and salt to washed rice; add a few drops pink food coloring.
3. Soak rice 30 to 60 minutes.
4. Cook rice in rice cooker (do not uncover for 5 to 10 minutes after cooker turns off to allow rice to steam).
5. When rice is cooked, remove liner from the electrical unit.
6. While rice is hot, mash with wooden pestle until smooth to make *mochi*.
7. Dip hands in water; flatten small portion of *mochi* in hands (about 2 to 3 inches in diamter).
8. Place 1 teaspoon *azuki an* in center of *mochi* and wrap, pinching edges to close.
9. Shape into round balls; place in cupcake liners; serve.

SUGGESTED ACTIVITIES

Refer to Girls' Day With Amy booklet and teacher's resource guide, KEYS Project, 1974.

Refer to *Ohinasama* (Emperor and Empress Dolls), Japanese Cultural Lesson, KEYS Project, 1976.

ADDITIONAL INFORMATION

Sakura mochi is traditionally served on Girls' Day, March 3.

Traditional *sakura mochi* is wrapped in fragrant cherry leaves.

Another type of unfilled sweet rice cake served is called *hishi mochi* (diamond-shaped rice cake).

Girls' Day is called *Hina Matsuri* (Doll Festival) or *Momo no Sekku* (Peach Fete) in Japanese.

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JAPANESE CULTURAL LESSON

ACTIVITY

SHIBORI (TIE AND DYE)

CONCEPTS AND/OR SKILLS

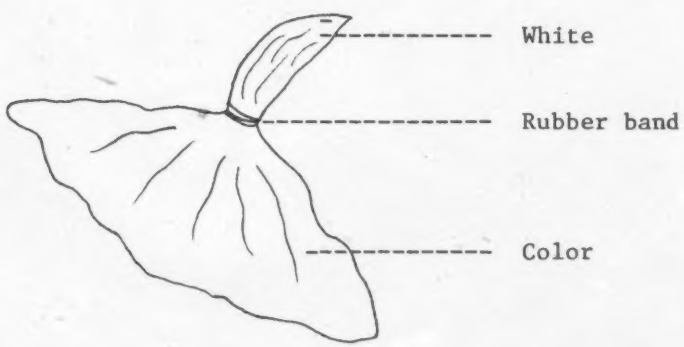
Colors
Shapes
Textures
Manual dexterity

MATERIALS

Cloth material cut into 6-inch squares
Food coloring or fabric dye
Containers for dye (margarine tubs or small bowls)
Rubber band

PROCEDURE

1. Gather up material in desired size and bind with rubber band.
2. Dip only loose ends in dye solution.
3. Wring out excess dye.
4. Remove rubber band, and hang cloth out to dry.



SUGGESTED ACTIVITIES

Tie and dye pieces can be sewn together to make quilts, cushions, or curtains, as class projects. Student may tie and dye a T-shirt, using color fast fabric dye.

String may be tightly wound around the fabric in place of a rubber band; unwind after dipping the cloth in the dye.

Fabric can be old white sheets or white muslin; results will be better if sizing is removed by washing, if the material is new.

A small piece of fabric will make only one design.

ADDITIONAL INFORMATION

Shibori comes from the word *shiboru* (wring or squeeze).

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JAPANESE CULTURAL LESSON

ACTIVITY

TERU TERU BOOZU (SUNSHINE DOLL)

CONCEPTS AND/OR SKILLS

White	Mouth
Eyes	Tie
Nose	Knot

MATERIAL

2 sheets of white facial tissue paper
String cut into 12 to 18-inch lengths
Red and black fine tip marking pens

PROCEDURE

1. Roll up one facial tissue into a ball.
2. Place the ball in the center of the other facial tissue and gather together around the ball to make the head of the doll.
3. Tie with the string, leaving the ends of the string free.
4. Draw in the eyes, nose, and mouth with the felt tip pens.

SUGGESTED ACTIVITIES

Learn the song *Teru Teru Boozu* (Sunshine Doll Song), Japanese Cultural Lesson, KEYS Project, 1977.

Use white sheets, muslin, or white tissue paper in place of facial tissues.

ADDITIONAL INFORMATION

Teru Teru Boozu are made by Japanese children on rainy days to wish for fair weather. They are hung on trees and under the eaves of the houses while the children sing the simple verse. Some children may take the doll to bed at night with the hope that there will be fair weather in the morning.

In some areas of Japan, if the doll brings fair weather, they are given "drinks" of *sake* (rice wine). If it does not, they are left to wilt in the rain as punishment.

Teru Teru Boozu is regarded as a female doll and is thought to have originated in Kyoto in the tenth century.

REFERENCE

Joya, Mock. Things Japanese. Tokyo, Japan: Tokyo News Service, Ltd., 1958.

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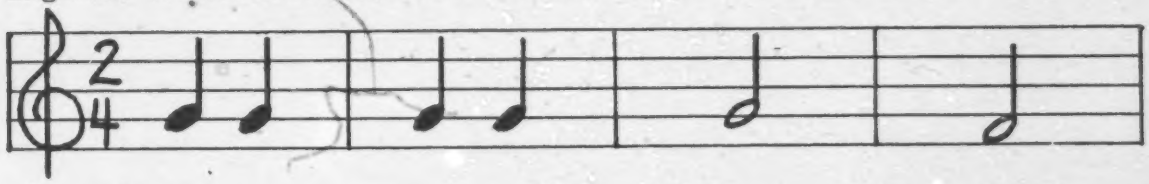
SUNSHINE DOLL SONG

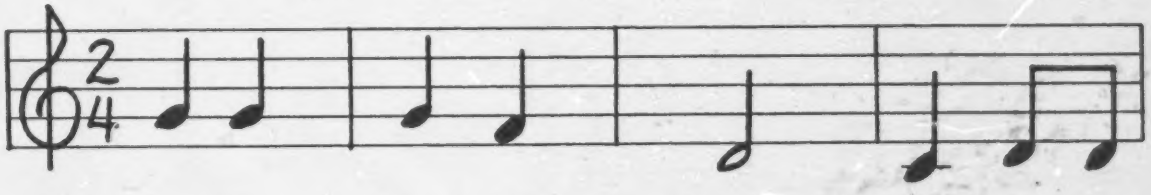
てる てる ぼうず

TERU TERU BOOZU

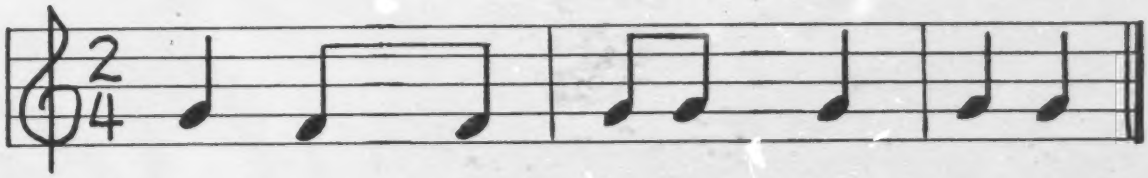
Japanese children's song
English translation and romanization by E. T. Matsumoto



Te ru Te ru B o o z u
てる てる ぼう ず
Te ru Te ru B o o z u



Te ru B o--o z u A shi---ta
てる ぼう ず あ し た
Te ru B o--o z u Please make to-



t e n k i n i s h i - t e o -- k u r e.
てんき に して おくれ
m o r - r o w a s u n - n y d a y.

Los Angeles City Schools
KEYS Project, 1977

JAPANESE CULTURAL LESSON

ACTIVITY	*UME* (FLOWERING PLUM)
CONCEPTS AND/OR SKILLS	Manual dexterity White
MATERIALS	Popcorn (unseasoned, white) Branch or twig, leaves removed White glue
PROCEDURE	1. Glue popcorn on branch for buds and flowers.
SUGGESTED ACTIVITIES	Popcorn may be painted with pink food coloring. Popcorn may be tinted pink by shaking popcorn in paper bag with dry pink tempera. Use pink or white tissue paper squares to make "popcorn" flowers.
ADDITIONAL INFORMATION	*Ume* (flowering plum blossoms) bloom in January under inclement weather conditions. They are the first flowers to bloom in the new year; therefore, they are popularly considered a symbol of an auspicious beginning.

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